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Asheville, N.C.

American Art and Pottery bought and sold privately or through auction

Pottery

*Teco
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Rookwood
Fulper
Pewabic
Robineau
Newcomb
Van Briggle
Walrath*

American Art & Pottery Mission Oak ■ Metal

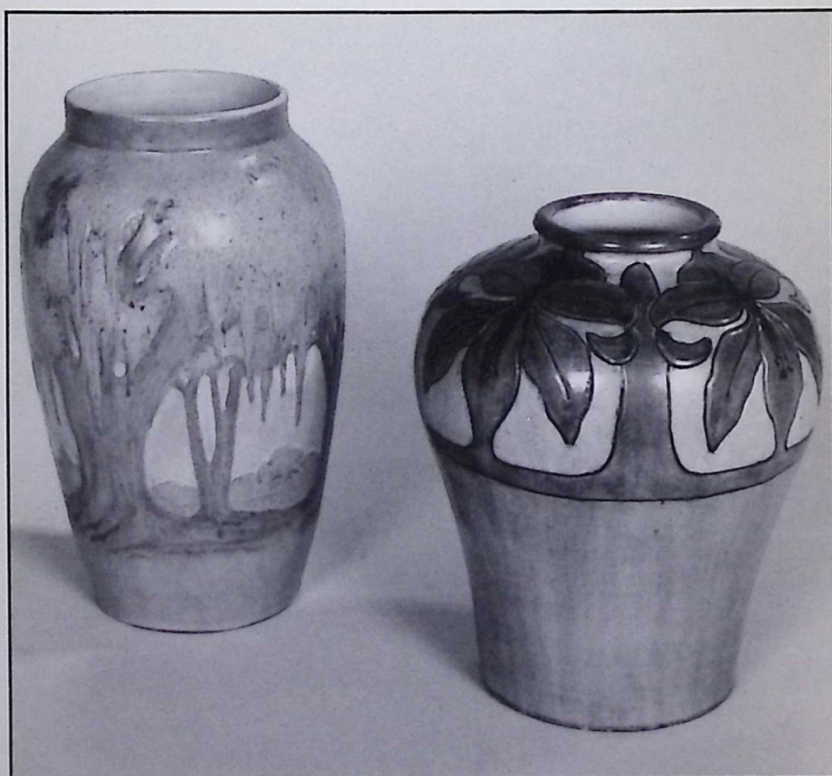
Furniture

*Gustav Stickley
Roycroft
L. and J.G. Stickley
Roblfs
Limbert
Greene and Greene
Frank Lloyd Wright*

Metalware

*Dirk Van Erp
Robert Jarvie
Kalo Shops
Roycroft
Shreve
Karl Kipp
Stone
Tiffany Studios*

and much more.



DAVID
RAGO

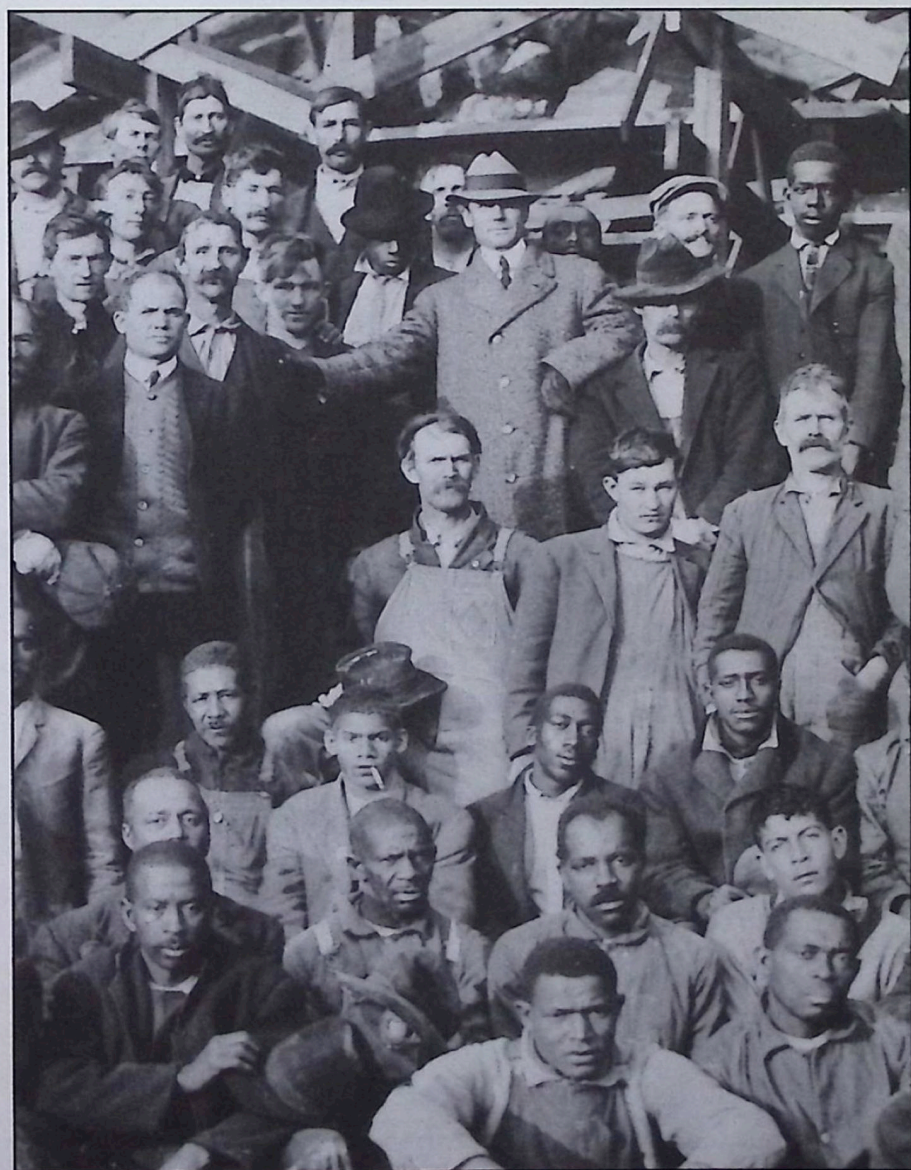
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The Sixth Annual
Grove Park Inn
Arts & Crafts Conference
and Antiques Show



Grove Park Inn
Asheville
North Carolina



February 19-21
1993

Small Group Discussions

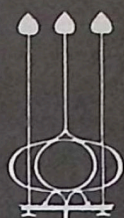
Since the size of our audience and a tight schedule prohibit an active exchange of opinions after each seminar presentation, we have again included two sessions of Small Group Discussions in the conference schedule. Each round-table discussion is intended as a free exchange of ideas, opinions, research and experience. Discussion leaders have volunteered to start each session, but participants are expected to contribute to the success of each group. Photographs or actual examples may be brought to the discussion group. Since a large crowd can discourage a lively exchange, the rooms which have been selected for the Small Group Discussions will only seat an average of 25-30 people. Participants are urged to have an alternative group in mind in the event a room fills more quickly than expected. A map of the Grove Park Inn can be found on page 80 in this catalog.

Friday 4:30-5:30pm

<i>Edward Curtis Prints</i> Roosevelt - L	Ann Duke Vanderbilt: 8th fl.
<i>Detecting Pottery Repairs</i> Taft	David Rago Vanderbilt: 8th fl.
<i>North Carolina Pottery</i> Wilson - P	Joe Wilkinson Vanderbilt: 8th fl.
<i>Living the Arts & Crafts Lifestyle</i> Wilson - O	Kitty Turgeon-Rust Vanderbilt: 8th fl.
<i>Arts & Crafts on a Budget</i> Bryan - R Vanderbilt: 10th fl.	Jane Gruenebaum Marge du Mond
<i>Arts & Crafts Textiles</i> Bryan - Q	Paul Freeman Vanderbilt: 10th fl.
<i>Heintz Metalware</i> Fitzgerald - T	David Sorgan Vanderbilt: 10th fl.
<i>The Liberty Style: Turn-of-the Century British and Continental Design</i> Fitzgerald - S	Leah Roland Vanderbilt: 10th fl.
<i>The Roycroft Shops</i> Wolfe Vanderbilt: 10th fl.	Boice Lydell Robert Rust
<i>Organizing Regional A&C Exhibits</i> Dogwood	Bruce Austin Sammons Wing
<i>Creating an Arts & Crafts 'Space'</i> Laurel - F/G	Bruce Szopo Sammons Wing
<i>Collecting Paintings of the Arts & Crafts Period</i> Laurel - H/J	Stephen Dillon Sammons Wing
<i>Sources of Research Material</i> Rhododendron - K/L	Patricia Bartinique Sammons Wing
<i>Benedict Studios and the Onondaga Metal Shop</i> Rhododendron - M/N	David Rudd Sammons Wing

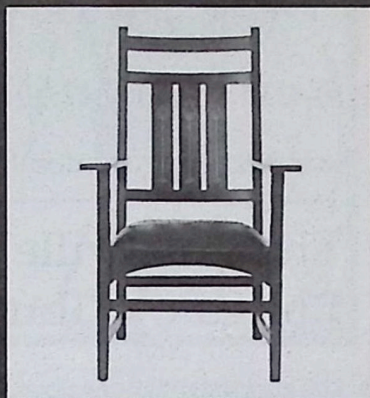
Saturday 4:30-5:30pm

<i>Stickley's Furniture Finish</i> Roosevelt - L	Ellis Walentine Vanderbilt: 8th fl.
<i>Bungalow Restoration</i> Taft Vanderbilt: 8th fl.	Robert Gustafson James McCord
<i>Collecting Arts & Crafts Tiles</i> Wilson - P	Bernice Lyons Vanderbilt: 8th fl.
<i>How to Identify a Stickley House</i> Wilson - O	Ray Stubblebine Vanderbilt: 8th fl.
<i>Research and Publishing</i> Bryan - R Vanderbilt: 10th fl.	Michael Clark Jill Thomas-Clark
<i>Utopian Communities</i> Bryan - Q	Elaine Ellis Vanderbilt: 10th fl.
<i>Early Cincinnati Art Potteries</i> Fitzgerald - T	Bob Seery Vanderbilt: 10th fl.
<i>Art Pottery of the Twenties & Thirties</i> Fitzgerald - S	John Keefe Vanderbilt: 10th fl.
<i>Arts & Crafts Jewelry</i> Wolfe - U Vanderbilt: 10th fl.	Marilee Meyer Janean Wheatly
<i>The Philosophy of Gustav Stickley</i> Wolfe - V	Patricia Bartinique Vanderbilt: 10th fl.
<i>Networking for Museum Curators</i> Dogwood	James Jordan Sammons Wing
<i>Starting an Arts & Crafts Society</i> Laurel - F/G	Karen Houde Sammons Wing
<i>Problems in Preservation/Architecture</i> Laurel - H/J	Gerald Morosco Sammons Wing
<i>"It Happened to Me" and Other Stories Only Collectors Could Tell</i> Rhododendron - K/L	Peggy King Sammons Wing



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Optional Arts & Crafts Tours

As remarkable as it is for Arts & Crafts collectors, the Grove Park Inn is but one jewel in the Asheville crown. This city's era of greatest growth coincided with that of the American Arts & Crafts movement, which left an indelible print on her colorful fabric. As a result, the architecture, art, crafts and antiques of this city of 70,000 people are of special interest to Arts & Crafts historians and collectors.

Arts & Crafts 1993: A Tour of Galleries

The Blue Ridge Mountains have been home to craftsmen and women since long before the Arts & Crafts movement found a spokesman in Gustav Stickley. Asheville has become a national showplace for artists and artisans of the highest merit and skill. Scores of galleries dot the region, for craftsmen from across the country have discovered the climate, both financial and natural, too alluring to resist.

The Gallery Tour will have three stops, at which time participants will have the opportunity to view (and purchase) the works of dozens of contemporary craftspeople and artists. The **Folk Art Center** on the scenic Blue Ridge Parkway exhibits the work of more than 200 Southern Highland Handicraft Guild members in the 30,000 sq.ft. center. **Blue Spiral 1**, a gallery in downtown Asheville, has earned a national reputation since its opening a few years ago. It also houses the permanent exhibition of works by Will Henry Stevens (1881-1949). Across the street, **Zone one contemporary fine art** will be showcasing the oil paintings of contemporary artist Patrick Kelly. The new **Groveswood Gallery**, at Biltmore Industries (see pg. 50) rivals nearly every craft center in the region. Furniture designer Paul Arnold, who shares an appreciation for the Arts & Crafts style, has agreed to open his workshop adjacent to the gallery for our tour participants, and will be on hand to demonstrate and discuss his furniture-making techniques.

The Asheville Bungalow Tour

Friday 1-4 Saturday 1:15-4:15 Sunday 12:30-3:30

A Tour of Galleries

Friday 12:30-4 Saturday 1:30-4:30 Sunday 12:30-3:30

The Art Pottery Tour

Friday 12:45-4 Saturday 1:30-4:30 Sunday 12:30-3:30

Cost: \$20 per person Sign-Up: Near A&C Registration Desk

The North Carolina Art Pottery Tour

In recent years the works of Pisgah Forest potter Walter Stephen (1875-1961) and the Brown Brothers (Evan, 1897-1980 and Davis, 1895-1967) have joined the ranks of respected -- and collected -- American art pottery. Amazingly, both potteries are still in operation today, utilizing many of the same techniques and equipment which Walter Stephen and the Brown brothers used seventy years ago.

At the Pisgah Forest Pottery, author and noted authority Rodney Leftwich will be on hand to discuss North Carolina pottery, while Tom Case, grandson of Walter Stephen will be demonstrating turning and glazing in the same rough-hewn building which his famous grandfather built in 1920.

Charles Brown is a fifth-generation potter in the famous Brown family of folk and art potters. The Brown Pottery is a working museum, where vases, bowls and face-jugs of the early Brown Brothers are on display (but not for sale) alongside those of Charles Brown, whose work will be for sale. The studio will be open for our tour, where Charles Brown will demonstrate the mixing, turning and decorating of Brown pottery.

This tour is guaranteed to offer insight and deeper appreciation for the craft of the potter, and is a must-see for every pottery collector.

The Asheville Bungalow Tour

The Asheville Bungalow Tour will offer a close look at the American bungalow and its influence on the residential development of Asheville during the period from 1900 until 1930. During those years Asheville experienced an unprecedented boom in real estate and construction, adding whole new neighborhoods -- in which bungalows figured prominently -- to its housing stock.

This tour will combine overviews of the historic districts with specially arranged visits to selected houses. The overviews will pace the bungalow in the context of the diverse architectural tastes of the early twentieth century here. The individual properties on the tour represent a cross-section of examples, ranging from classic bungalow forms to houses which combine the Arts & Crafts with other architectural tendencies popular in our region. Current investigation into historic landscapes of this period will also be shared with tour participants.

This tour is offered by the Preservation Society of Asheville and Buncombe County, a private non-profit organization actively involved in the preservation of Asheville's architectural heritage over the past two decades. Proceeds from this tour will help to support the mission of the Preservation Society.



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Roycroft Potters

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pottery

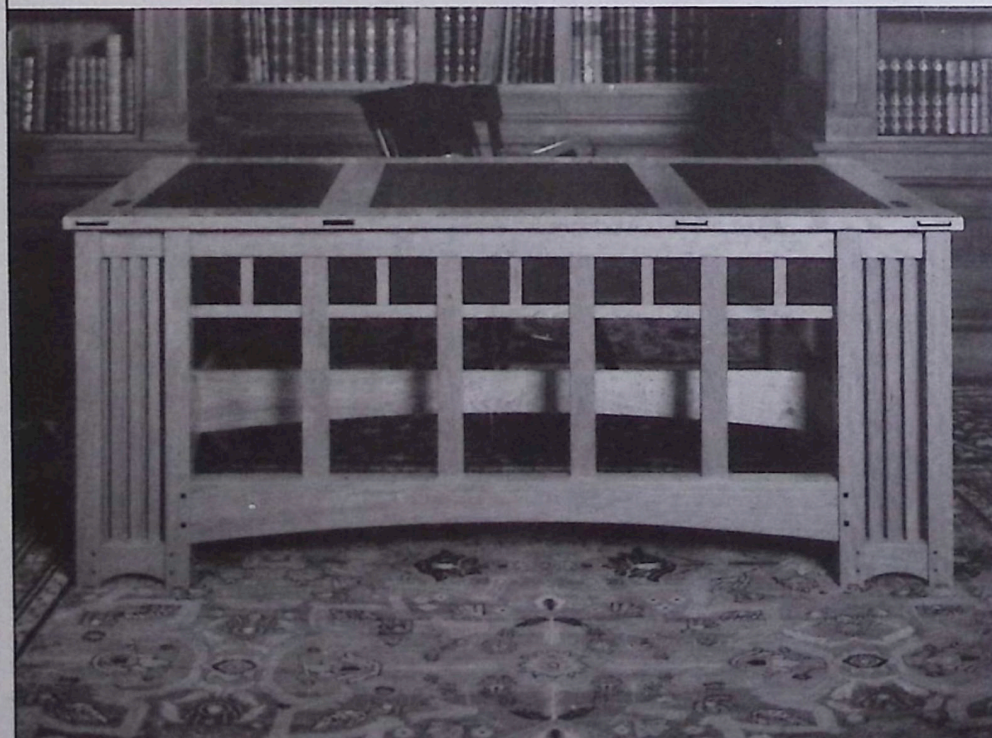
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Modern Craftsmen & Women



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Modern Craftsmen and Women Provide Demonstrations During Conference

Each year this conference has featured craftsmen and women who continue to uphold the principles of the movement through their design, hand-craftsmanship and selection of materials. This year the Modern Craftsmen Exhibit is located in three rooms adjacent to the Grand Ballroom on the 8th floor of the Vanderbilt Wing. Each room features the booths of four craftsmen and women, each of whom will be demonstrating various aspects of their craft. In addition, examples of their work will be available for purchase.

Arts & Crafts Period Textiles: Dianne Ayres and Timothy Hansen will feature a display entitled "Color in the Arts & Crafts Interior", with step-by-step instructions on how to choose a color scheme for your home and, then, to carry it through with wall colors, textiles and other furnishings. Dianne will also be demonstrating various embroidery stitches. (Coolidge)

Blue Hills: Nancy B. Thomas creates custom hand-woven rugs for clients across the country. She will display a variety of samples of her work, and will demonstrate the hand-hooking process using a scaled-down frame. She will also have in her booth various spools of custom-dyed yarns, new Arts & Crafts patterns, and photographs of rugs she has designed. (Eisenhower)

Brian Stewart, Plein-Air Paintings: Brian has mastered the plein-air style which has captivated Arts & Crafts collectors since the turn-of-the-century. Many of his works are showcased in oak and mahogany handcrafted frames. Brian will demonstrate the step-by-step evolution of a plein-air oil sketch, including materials, equipment and methods. (Coolidge)

Carol Mead: This marks the third year participants will have viewed Carol Mead's wallcoverings, including her familiar wallpaper borders which draw upon Arts & Crafts themes for their

Demonstration Schedule

8th Floor Vanderbilt Wing:
Coolidge, Eisenhower and
Hoover Rooms

Friday: 3:00 - 6:00pm

Saturday: 12:00 - 6:00pm

Sunday: 11:30am - 5:00pm

inspiration. She will provide a demonstration of the steps required in screen print production. (Eisenhower)

Helen Foster Stencils: Helen Foster will provide for those who wish to complete an A&C room with a classic stencil motif step-by-step instructions, including the selection of brushes and paints. After diligent research, Helen has created stencil kits which duplicate classic A&C designs. (Coolidge)

Michael Adams, Aurora Studios: Michael Adams and his Dirk Van Erp-style lamps have appeared at all six GPI conferences. This year he will demonstrate the stages a lamp passes through in his workshop, utilizing special tools for hammering, raw materials and mica for shades. (Coolidge)

Old World Restorations: Doug Eisele and his staff at Old World Restorations have been repairing and restoring fine antiques, including art pottery, for many years. In their booth they will illustrate the steps involved in the restoration process, and will have an experienced conservator available to answer questions regarding restoration, how to detect repairs, and costs. (Hoover)

Pewabic Pottery: This demonstration will include a hands-on exhibit of the current tile production at the historic Pewabic Pottery, and will include Pewabic molds, examples from the various firings

and glazes, and the finished product. The Pewabic staff will be present to discuss the products, their photographic exhibit and the history of Pewabic Pottery. (Hoover)

Paul Kemner, Furniture Craftsman: Paul Kemner is making his first appearance in the Modern Craftsmen exhibit, and will bring samples of various woods and finishes, along with examples of his furniture. He will also demonstrate two little-known A&C surface decorations: chip-carving and pyrography. (Hoover)

Roycroft Associates: Bob Rust and Kitty Turgeon-Rust have appeared at each previous GPI conference, bringing with them a variety of new products for the A&C homeowner. Coppersmiths Michael & Jody Shelton will be in their booth this year, demonstrating techniques of metalsmithing. (Eisenhower)

Roycroft Potters: Janice McDuffie is making her first appearance at the Grove Park Inn to unveil a new line of hand-thrown porcelain vases and bowls decorated in Arts & Crafts motifs. Included will be examples decorated with classic Dard Hunter roses. (Eisenhower)

Sundance Studios: Dennis Finn, a woodworker and lamp designer from Arboles, Colorado, will be demonstrating two means by which art glass panels are assembled: the copper foil method and the lead cane method. Dennis will also have on display examples of his work, including lighting fixture designs influenced by Greene and Greene. (Eisenhower)

V. Michael Ashford, Designer & Builder: West Coast metalsmith Michael Ashford will demonstrate the methods and components for a hand-rolled Dirk Van Erp-style mica shade, as well as the difficult technique of the angle-raising of a hammered copper bowl. Examples of his work, including several Dirk Van Erp-style lamps, will be featured in his booth. (Hoover)

Craftsman Farms Organizes First Exclusive Stickley Exhibition

by A. Patricia Bartinique,
Guest Curator

Gustav Stickley--His Craft, the first exhibition dedicated solely to Gustav Stickley, closed recently after being on display since November 15, 1992 at Craftsman Farms in Parsippany, N.J. The exhibition, which examined Gustav Stickley's work between 1898 and 1918, has been documented in a 120-page catalogue that includes commentaries by fourteen Arts and Crafts experts, including Bill Porter, Bruce Johnson, Mark Taylor, Michael Fitzsimmons, Bruce Szopo, Beth Cathers and Tom Maher. The photographs for the catalogue were taken by Ray Stubblebine. The cover, which has been transformed into a poster, was designed by artist Judith A. Jordan and depicts Stickley's log house at the Farms. Ms. Jordan also co-chaired the installation for the exhibition with Jeffrey Preston, who acted as advisor and consultant.

The organizers assembled over 150 objects from 35 lenders to represent Gustav Stickley's Craftsman Workshops production, including all periods of his furniture as well as examples of metalware, lighting, textiles and ephemera. A selection of these objects will be on display at the Grove Park Inn Arts & Crafts Conference.

It was an extraordinary experience to assemble such a collection of Gustav Stickley's work. However, a most important feature of the exhibition was the ability to display these objects in a Gustav Stickley setting -- his home in New Jersey, with its wide, spacious rooms that easily open into each other and the expansive front porch.

Stickley On Wheels: A selection of pieces from this exhibit are on display in the Roosevelt Room (8th floor, Vanderbilt) on Thursday from 4-6:00pm and Friday from noon until 6:00pm, and in the Grand Ballroom during the antiques show on Saturday and Sunday. A reception will be held from 2-3:30pm on Friday outside the Roosevelt Room. Be sure to stop by and get a signed copy of the exhibition catalog and poster.

The lenders were especially generous in the pieces they loaned for the exhibition. Of particular note was the massive early sideboard that appeared in the May 1902 issue of *The Craftsman* (pictured below).

the objects of the exhibition are presented in a running text that allows Stickley to comment on his furniture and his ideas, yet also places Gustav Stickley and his life within the context of the Arts & Crafts era.



Photograph by Ray Stubblebine.

There were also examples of inlaid pieces, spindle furniture and two rare tall-case clocks. The exhibition featured pieces which had remained virtually unchanged, such as the #332 Morris chair and the knock-down settle, and examples of pieces that evolved over time, such as the V-back arm chairs.

In documenting the exhibition, I wanted to let Gustav Stickley speak for himself, thus

Gustav Stickley--His Craft began as an idea, materialized, and took shape and form in a location that calls forth Gustav Stickley's presence still in 1993.

Craftsman Farms is owned by the township of Parsippany-Troy Hills, N.J. and is operated by the Craftsman Farms Foundation, a non-profit corporation. The address is 2352 Rt. 10W, Box 5, Morris Plains, NJ 07950; (tel.) 201-540-1165.

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The Paper Chase

Affordable, artistic, unusual and historic: ephemera offers a great deal to Arts & Crafts collectors.

by Edward B. Kattel

The 1972 Princeton University Art Museum exhibition introduced many new collectors to the Arts & Crafts movement. Recently, another exhibition at the Princeton Library focused attention on the varied nature of printed ephemera. *Graphic America: The Art and Technique of Printed Ephemera* demonstrated for thousands of viewers how ephemera collecting can quickly immerse you in the lifestyle and history of a particular period.

What is ephemera?

Ephemera is that which people use and discard: the transitory items such as magazines, newspapers, trade cards, postcards, calendars, booklets, posters, menus, mottos, catalogs, merit awards, labels, matchbooks and sheet music.

Ephemera collecting was known as paper collecting prior to the organization of the Ephemera Society of England in 1975. Since then, local book fairs in which paper items played an insignificant role have evolved into major ephemera shows. Most antiques shops and bookshops now have set aside sections, or, at the very least, a file drawer for ephemera.

First and foremost, it is the magazine which puts you in touch with the period you are studying. During the Arts & Crafts movement there were numerous magazines published, some very short lived. In the East, quite possibly the most important magazine was Gustav Stickley's *The Craftsman*. From the same area came Elbert Hubbard's *The Philistine* and *The Fra*, as well as Robineau's *Keramic Studio*, and *Palette and Bench*. From the Midwest came *Inland Printer* and *Prairie Dog*, and farther west

was *Touchstone*, *The Bungalow Magazine* and *The Land and Sunshine* (changed to *Out West* after 1902).

bungalows, interiors, floor plans, pottery and painting exhibitions and handicraft plans. Some collectors, however, evaluate the advertisements as one of their criteria.

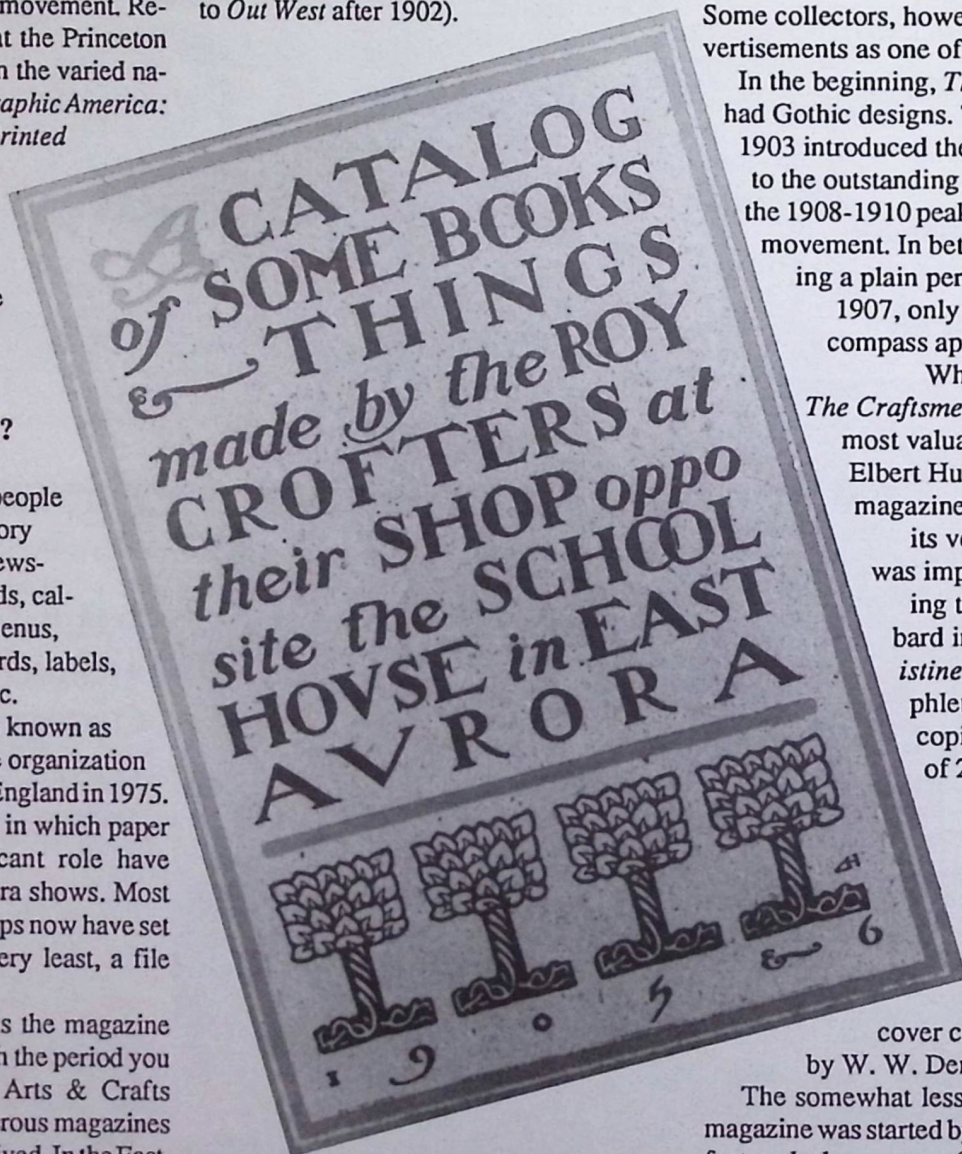
In the beginning, *The Craftsman* covers had Gothic designs. The October issue in 1903 introduced the pictorial, a prelude to the outstanding covers that mirrored the 1908-1910 peak of the Arts & Crafts movement. In between, however, during a plain period in late 1906 and 1907, only the Stickley joiner's compass appeared on the cover.

While the rare issues of *The Craftsman* are considered the most valuable in this category, Elbert Hubbard's pocket-sized magazine *The Philistine*, with its very wide circulation, was important in popularizing the movement. Hubbard introduced *The Philistine* in 1895 as a "Pamphlet of Protest." The first copies had a circulation of 2500 per month, but in its final years it surpassed 225,000.

The back cover mottos were illustrated by Dard Hunter, and the back

cover cartoons were drawn by W. W. Denslow.

The somewhat less successful *The Fra* magazine was started by Hubbard in 1908. It featured a larger page format that was more attractive to advertisers, was printed on coated stock and showcased writers other than Hubbard. Its contents, as the magazine's title implies, was preachy; the format and articles are rather dull, but Dard Hunter provided some pleasing cover designs while he was with the Roycrofters.



All provide useful information and a great awareness of the overall design and 'look' of the movement.

Because of their rarity, the most sought after issues of *The Craftsman* are the very earliest. Later issues which are actively pursued are those which feature articles on

During the 1890s, a fad occurred in the form of about 225 'little' magazines, published in a handy, pocket-sized format. This group included *The Lotus*; *The Chap Book*; *Bibelot* by Thomas Bird Mosher; *Bradley, His Book*; *Californian*; *Lotos*; *The Lark*; *Elf*; *Cornhill Booklet*; *The Caxton*; and *The Chautauquan*. All were a great bargain at five or ten cents each.

Other important magazines were those that illustrated and set styles in fashion and interior design and decoration. *Ladies Home Journal*, *Country Life in America*, *Modern Priscilla*, *House Beautiful*, *Good Housekeeping*, *Collier's*, *Delineator*, and *Burr McIntosh* are a few that should sound familiar. Many of these magazines were illustrated by famous artists and have wonderfully stylish covers of the era which made them excellent decorative accessories then, as well as today.

There is no established evaluation or rating scale for a magazine's condition and its effect on its value, but a proposed scale is as follows:

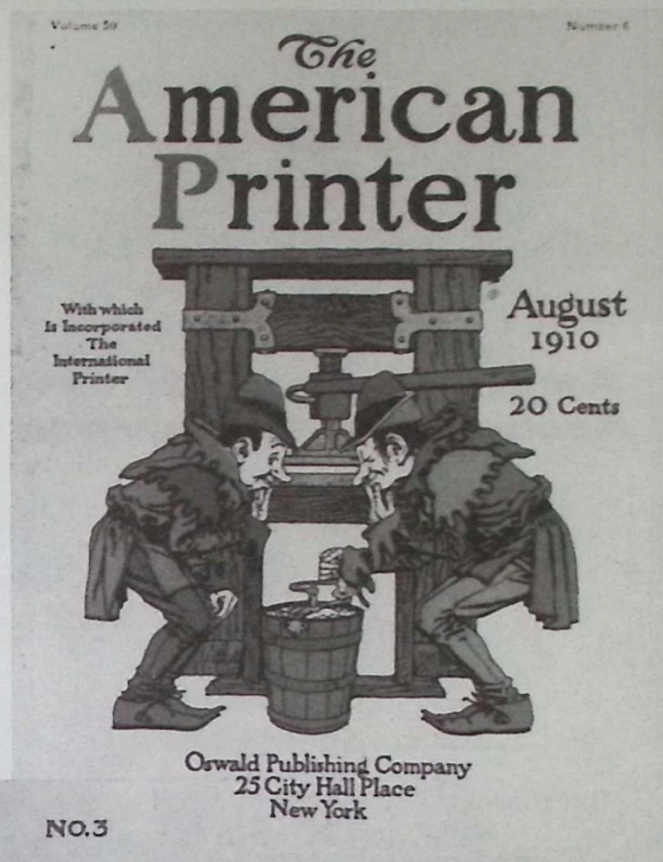
- Fine: No defects, excellent color, crisp appearance.
- Very Good (10% off): Complete, but with some wear and fading; minor foxing.
- Good (20% off): Complete, but with minor foxing or water stains; more wear evident, rubbed cover, pencil marks, minor repairs, or mailing label; bound volumes.
- Fair (50% off): Foxing and water stains, small tears, supplements missing, heavy wear, a drilled cover, evidence of tape or staples, ink marks on cover, ex-library (unless very rare); clipped pages or bound volumes.
- Poor (75% off): Heavy foxing and water stains, torn or missing pages, spotting, cover missing, heavy insect or vermin damage; bound and trimmed volumes.

It is noted with regret that some dealers remove covers and advertisements from magazines and sell them individually to be framed and displayed. Instead, the whole magazine should be framed.

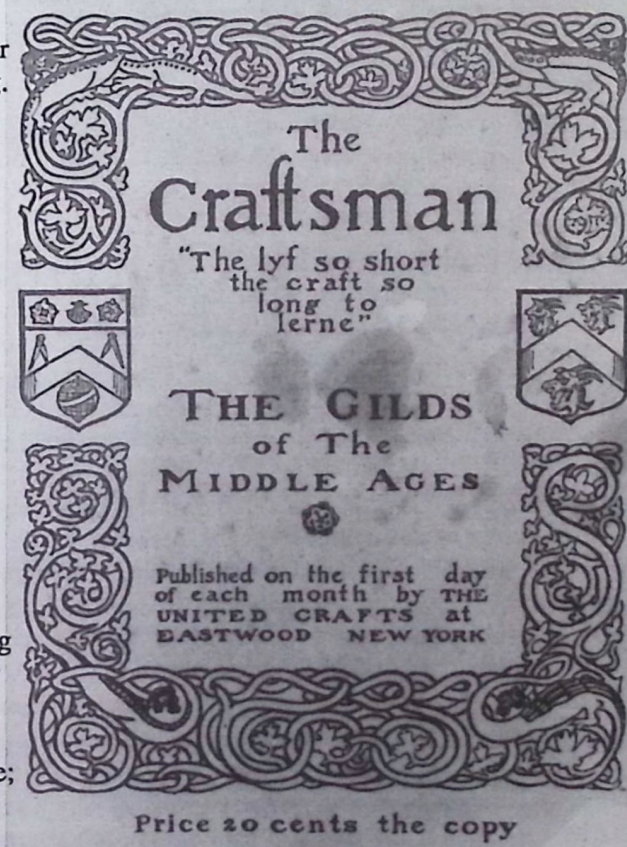
Postcards and Posters

There are more than two thousand general postcard categories, making it prudent for a collector to define a special interest before proceeding. Postcard collecting can become quite addictive; collections are known to range from 100,000-500,000 or more. That helps explain why early collectors referred to their hobby as *cartephilia*.

The cards most actively sought after are from the turn-of-the-century. Those cards of particular interest to Arts & Crafts collectors would be those photographic cards depicting fashion, interiors, furniture, factories, potteries, and notable inns, such as the Grove Park Inn and the Roycroft Inn. Local 'view'



VOL. I December, MDCCCXI NO. 3



Prominent stains can diminish the value of even a rare, early copy of *The Craftsman* magazine.

cards of the era and those with a strong Arts & Crafts design and typography are also very desirable.

Publishers of series cards encouraged people to save their cards, though they are still considered by ephemera collectors to be, by definition, 'disposable.' Some of the most famous series cards were packaged in cigarettes, and pictured subjects ranging from Presidents to pin-ups. Among the most prized are those by artist Louis Prang, who is noted for his American scenery cards. Prang's name surfaces again, this time among greeting card designers. While nearly all of his cards were stunning, his most elaborate cards were produced just prior to the Arts & Crafts period.

Posters produced during this era were primarily lithographs, produced using flat stones or metal plates. A smaller number of posters were printed using the woodblock technique championed by Arthur Wesley Dow. Most posters served as advertisements, selling magazines, books, circus tickets, cigarettes, bicycles and other products. Will Bradley, Ethel Reed, J.J. Gould, Maxfield Parrish, Will Carqueville, Ferdinand Schuyler Mathews, Louis Rhead and Edward Penfield were just a few of the noted poster artists. Penfield has been called the 'Father of the American Poster' and became an overnight success with his *Harper's Magazine* posters.

(continued on page 22)



AMERICAN ART POTTERY ASSOCIATION CONVENTION

Boston/Cambridge
Guest Quarters Suite Hotel
400 Soldiers Field Road
April 22-24, 1993



Pottery Show & Sale
Open to the Public
Thursday, April 22 → 1 to 5pm and 7 to 9pm
Friday, April 23 → 1 to 5pm
Saturday, April 24 → 10am to 4 pm



American Art Pottery Auction
Open to the Public
Friday, April 23 → 6pm
Preview, Friday, April 23 → 4 to 6pm

Seminars
Saturday Evening Girls/Paul Revere
Grueby Pottery

Also included will be a tour of the Fine Arts Pottery
Collection of the Boston Museum.

For further information on the convention
or the American Art Pottery Association
please contact:

Jean Oberkirsch, Secretary/Treasurer
125 E. Rose, St. Louis, MO 63119

Two Pottery Exhibits Showcased at Grove Park Inn

For the third time in as many years, the American Art Pottery Association has assembled an exhibit for the attendees of the Grove Park Inn Arts & Crafts Conference. This year's exhibit is entitled "New England Art Pottery" and will provide viewers with a preview of what is in store for them at the April 21-24 American Art Pottery Association Convention in Boston. The three speakers at this year's convention are Marilee Meyer ("The New England Potteries and the Tempo of the Times"), Barbara Kramer ("Saturday Evening Girls and Paul Revere Pottery"), and Susan Montgomery ("Grueby Pottery").

The AAPA exhibit will include works from nearly every major New England pottery and many lesser known kilns. Included in the exhibit will be examples of Grueby, Saturday Evening Girls, Dedham, Paul Revere, Hampshire, and others. The "New England Art Pottery" exhibit is located in the Great Hall.

Additional material on the April convention, as well as membership information, will be available at the AAPA exhibit. Anyone with an interest in art pottery should take this opportunity to become a member of this valuable organization. The recently expanded and updated *Journal of the American Art Pottery Association* rates as one of the four most important publications for Arts & Crafts collectors, and is included with each membership.

For additional information after the conference, please contact Jean Oberkirsch, 125 E. Rose, St. Louis, MO 63119 (314) 968-0708.

North Carolina Pottery

For those of you still not quite sure what North Carolina art pottery looks like, or who some of the most important 'turners and burners' were, area art pottery collectors Moira McManus and Zev Greenwald have generously offered to display several of their vases and bowls at this year's conference. Their display in the Great Hall illustrates the 20th century development of North Carolina's utilitarian wares into art pottery.

Included in the exhibit are examples of Pisgah Forest, Brown Pottery, Jugtown, Cole, and O.L. Bachelder. Moira and Zev will be on hand during much of the conference to answer questions about North Carolina pottery.

For additional information, be sure to attend author and avid collector Joe Wilkinson's Small Group Discussion on North Carolina pottery on Friday afternoon (see pg. 6) and check out the Art Pottery Tour (see pg. 8) which goes to both the Brown Pottery and Pisgah Forest Pottery each afternoon during the conference.

In Memoriam

The friends of Jim Miller (1952-1992) would like to offer a tribute to our fellow Arts & Crafts collector, dealer and enthusiast who died on August 9th. Jim had attended and exhibited at each of the past two GPI Arts & Crafts Conferences, and he will be missed this year and in the future.

Jim graduated from City College of Chicago in 1975 as an art major. Working in the graphics design field, he eventually became the art director for a large graphics house in New York City. But Jim's passion in life was his love for the Arts & Crafts

movement, which he became involved in while attending college in Chicago. As his friend and fellow exhibitor Pearce Fox noted, "He had such a keen eye, it was almost as though he was able to look at an object through the eyes of the artist himself."

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Friday, February 19th 8:00pm



"Women in the Art Pottery Movement"

A Seminar by Prof. Martin Eidelberg

Notes:

Dr. Martin Eidelberg is a professor of Art History at Rutgers University in New Brunswick, New Jersey. He has been the recipient of numerous awards in the fields of decorative arts and art history, recognizing his scholarship, his writings and his leadership. He has written more than fifty articles on subjects ranging from Tiffany pottery to William Grueby, Adelaide Alsop Robineau and the influence of Japonisme on American ceramics. In 1987, he served as editor for the landmark book *From Our Native Clay: Art Pottery from the Collections of the American Ceramics Art Society*. He has generously donated his time to share his vast range of knowledge with scores of groups of educators, curators, collectors and interested persons from Yale University to the Metropolitan Museum of Art to the Setagaya Art Museum in Tokyo.

Additional information can be found on page 20.

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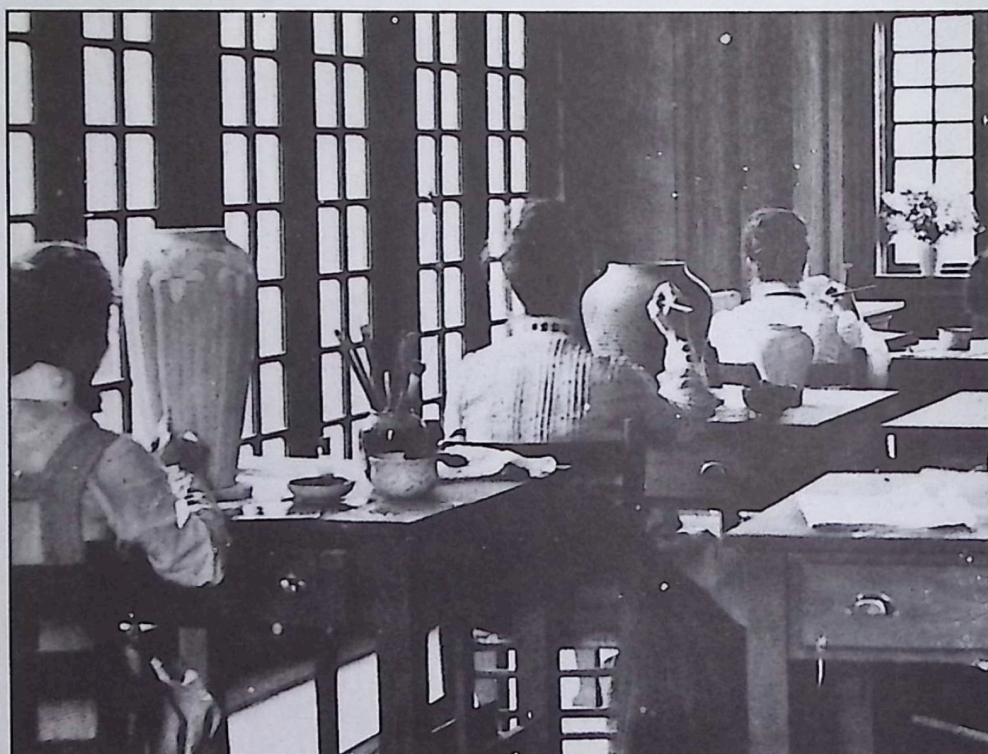
Women in the Art Pottery Movement

by Prof. Martin Eidelberg

The history of the American Arts and Crafts movement has elicited a great deal of interest over the last two decades, and there has been an equally strong interest in issues of gender. Yet, whereas histories of the art pottery movement have tended to neglect the socially sensitive issue of the role played by women, feminist-oriented publications have magnified women's contributions vis-à-vis creating an American decorative style, making technological innovations, and finding success in the marketplace.

Somewhere between these two poles lies the truth.

The roots of the American art pottery movement can be partially traced to the craze for china painting which set in during the 1870s and 1880s. This was a pastime well suited to women since, like needlework and watercolors, it was an intimate medium, was not physically demanding, and could be done within the home. Indeed, as china painting changed from a genteel accomplishment to a means of livelihood, it became even more a female domain; not only were its practitioners women, but also those selling supplies, those offering instruction, and those buying the decorated ware were generally women. While we tend to think of china painting as a preliminary phase of the art pottery narrative, in actuality, china painting continued to grow in popularity. The National League of Mineral Painters, organized in 1891-92 by Susan Frackleton, had chapters active in all the major cities of the United States by the turn of the century, and china painting remained a popular female craft and means of employment into the 1920s.



At the same time, some women turned to working in wet clay. In the late 1870s, after M. Louise McLaughlin reinvented the barbotine method of decoration, this technique was taken up by many of the Cincinnati matrons. In turn, this led to the creation of the Rookwood Pottery and, going one step further, to the hiring of women for the art staff. By the turn of the century, female decorators were on the staffs of many potteries -- from Weller and Roseville in Ohio, to Grueby and Marblehead in Massachusetts. But we must be careful not to exaggerate the progress and contributions which such women made. Almost without exception they remained only decorators, modestly paid pieceworkers. Technical and executive positions were still reserved for men, and almost none of these female decorators became

independent, professional ceramists.

Finally, there are those exceptional women who at the turn of the century became ceramists in the modern sense of the profession: Susan Frackleton, M. Louise McLaughlin, Adelaide Alsop Robineau, Mary Chase Perry. Even though these few women began to work as independent studio potters, progress and social change were surprisingly slow. Some women ceramists became prominent in the next decades, but those very few who did succeed -- Dorothy Warren O'Hara, the Overbeck sisters, Thelma Frazier Winter, Vally Wieselthier, Maija Grotell -- serve as a forceful reminder that gender was still a strong obstacle and that pottery remained a male-dominated bastion until World War II.

Above: The decorators at Newcomb College Pottery worked in a large, sunny second-floor room, as shown in this ca. 1904 photograph.

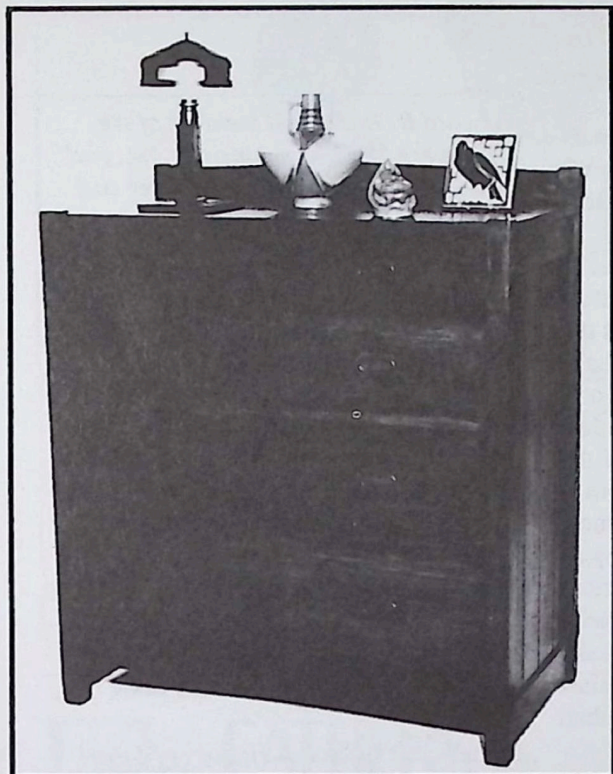
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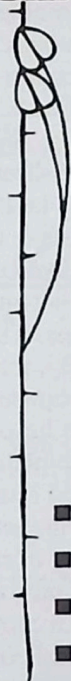


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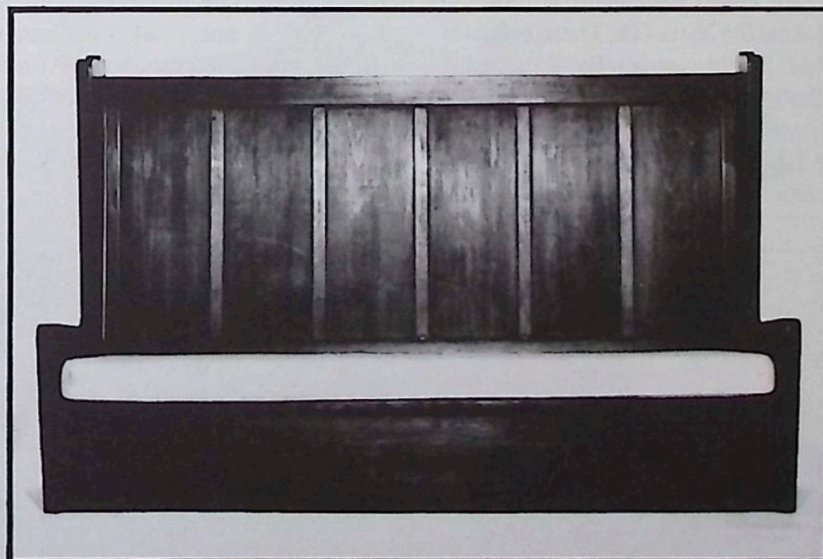


10:00 am to 2:00 pm

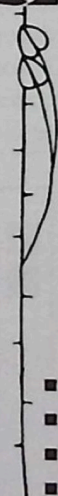
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The Paper Chase

(continued from page 15)

Other Ephemera

Bookplates, decorated ownership labels usually pasted onto the inside front covers of a book, are the largest category of book ephemera and can provide a history of graphic styles. A number of Arts & Crafts artists, such as Dard Hunter and Addison B. LeBoutillier, designed bookplates. As part of their curriculum, most art schools of this period required their students to design bookplates featuring the era's distinctive style and lettering.

Trade cards, as the name implies, were a colorful advertising medium for manufacturers, retailers, and services. Among the most popular trade cards today are those advertising patent medicines, tobacco and coffee. Those depicting ships, horses, bicycles and unusual machinery are very collectible, but are more difficult to find. The most valuable and rarest trade cards are those that 'pop-up' or have moving parts. Most trade cards were printed by chromolithography, in which five or six different lithographic stones were used to create breathtaking color combinations seldom surpassed by even modern printing methods.

Fruit crate labels also were introduced during the Arts & Crafts era. These colorful lithographed labels, especially those produced by the Mutual Litho Company of San Francisco, are prized by collectors. Other collectible labels came from seed packets, sewing needle cases and medicines.

Advertising give-aways are always intriguing. They can include fans, calendars, celluloid pin-back buttons, letter openers, blotters and mirrors. Reproductions, however, have infiltrated this market, but a powerful magnifying glass can help distinguish a reproduction from an authentic item. Modern photo-lithography produces a uniform pattern of dots, while the older lithography technique left an irregular, mottled pattern. Advertising mirrors and pin-back button reproductions normally will pucker along the underside's edge, while authentic celluloid will be smooth.

Finally, take a look at the sheet music of the early 1900s. Most were lavishly illustrated, often with classic Arts & Crafts detailing and typography. And you don't have to be a musician to enjoy sheet music, for it can be framed and hung on a wall rather than placed on a piano. Ironically, many of the less successful and less popular (from a musical perspective) pieces have the most artistic covers, which also explains why so many of them have survived intact. Prices for early song sheets are not necessarily influenced by the popularity of the music. Categorically, the Arts & Crafts enthusiast might seek well-illustrated covers rather than be concerned with the musical content.

Remember: The Arts & Crafts period was not -- and is not -- all oak and copper. Ephemera can complement an Arts & Crafts collection, adding depth, color and visual excitement. Very affordable examples in every category are still available, making ephemera collecting fun and enjoyable.

Forget the investment attitude -- at least initially. If you choose carefully, your selections are bound to appreciate in value. But just as important, ephemera will quickly transport you back to an earlier era, providing you with an even greater understanding and appreciation of the Arts & Crafts movement.

Edward B. Kattel is a member of the Ephemera Society of America, Inc. and the National Association of Paper and Advertising Collectors. He and his wife, Val, have participated in each of the six Grove Park Inn Arts & Crafts Conferences and Antiques Shows.

Recommended Reading

- Bonin, Jean M. *The Art of Sheet Music*. Elvehjem Museum of Art, University of Wisconsin, Madison, Wisconsin, 1985.
- Janello & Jones. *American Magazine: 250 Years of History*, 1991.
- Kaduck, John M. *Advertising Trade Cards*. Wallace-Homestead Book Co., 1976.
- Mott, Frank Luther. *A History of American Magazines*. Belnap Press, Harvard University, 1930.
- Richards, Maurice. *Collecting Printed Ephemera*. 1938.
- Thompson, Susan Otis. *American Book Designs and William Morris*. Bowker, N.Y., 1977.

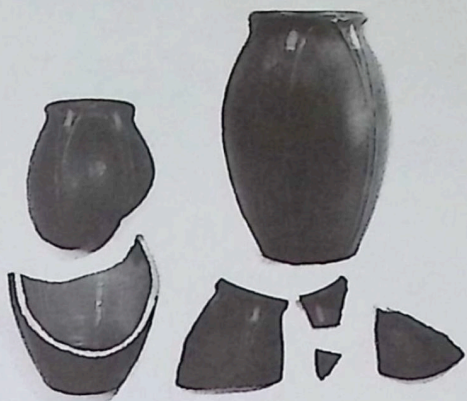
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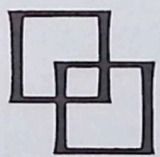
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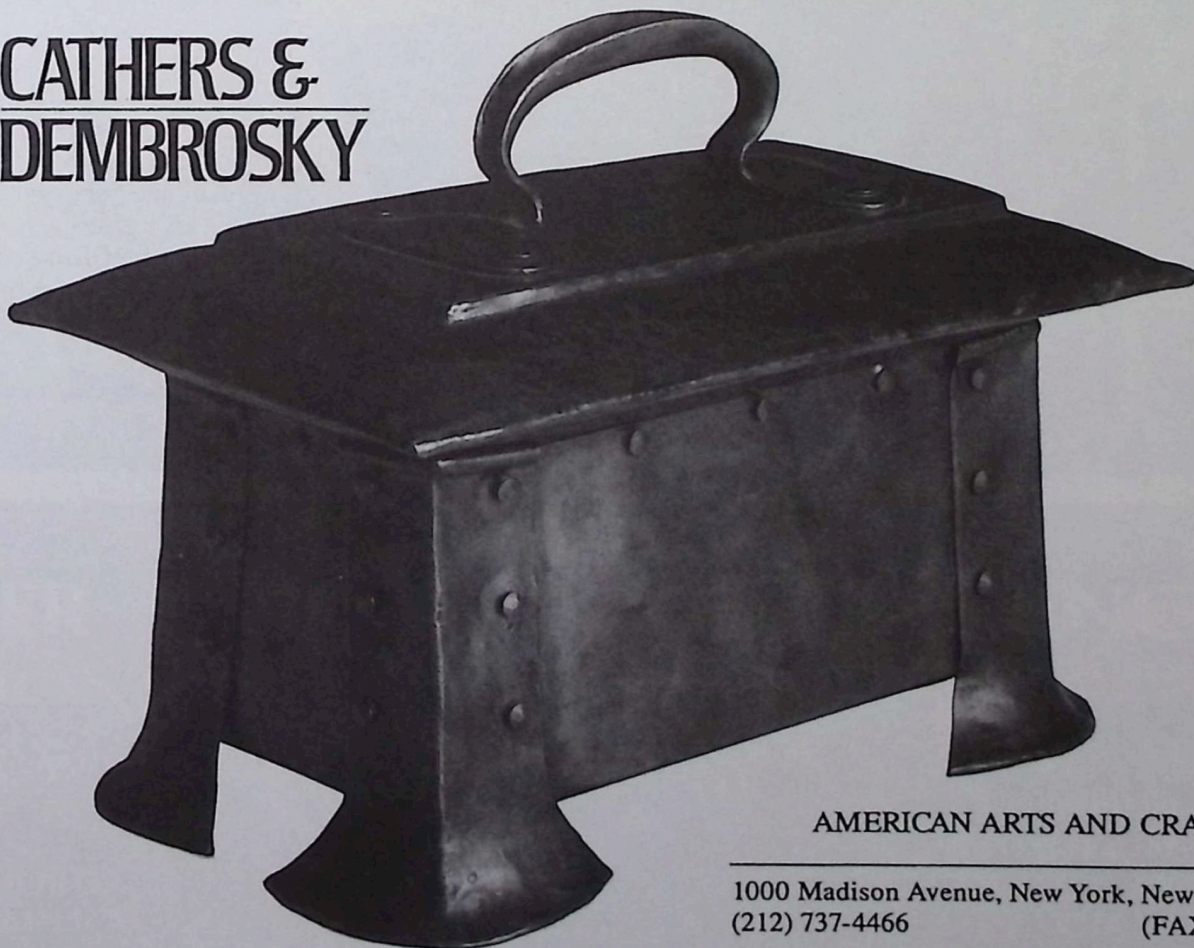
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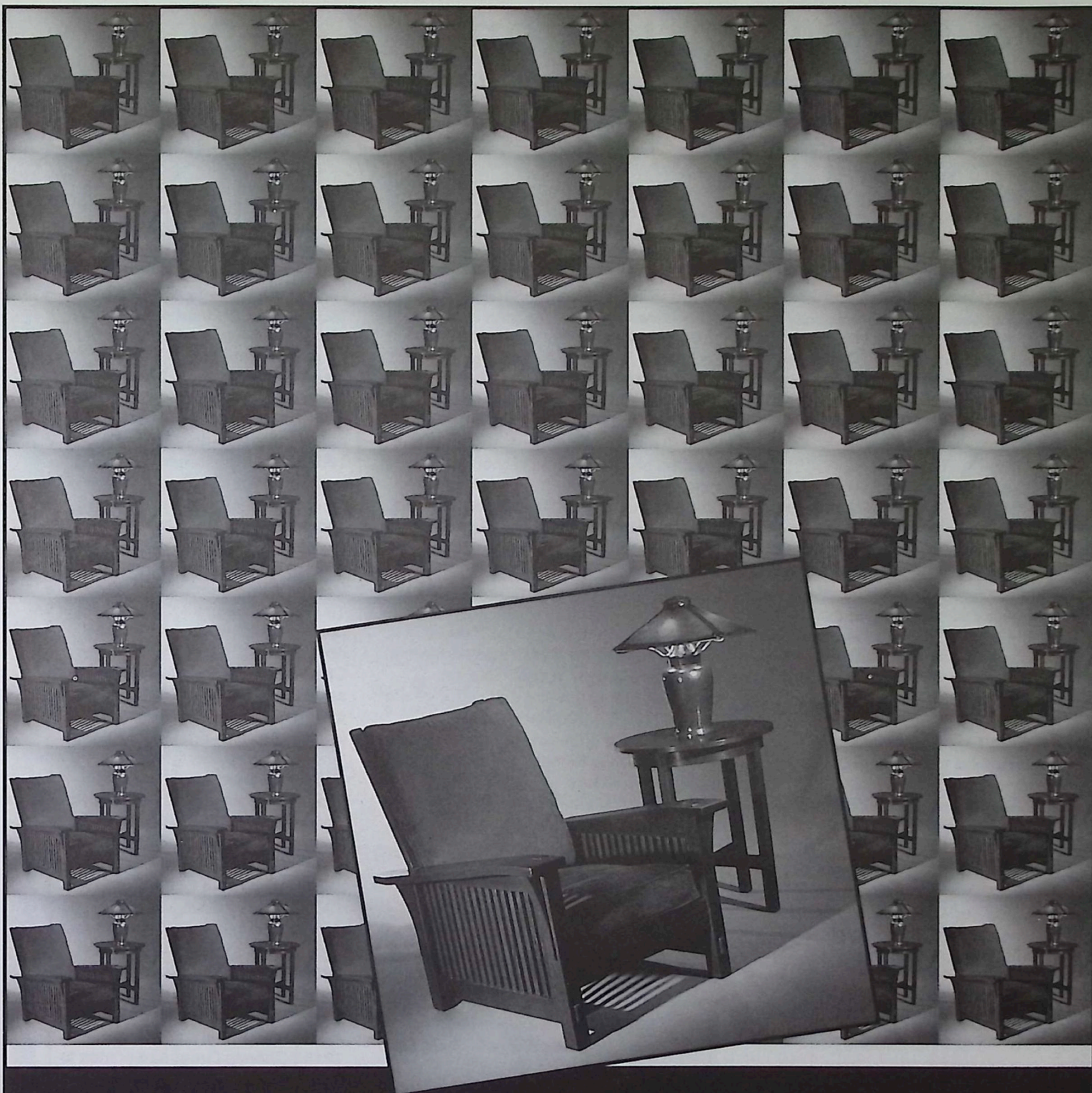
"The Five Craftsmen of Greene and Greene"

A Seminar by Randell L. Makinson

Notes:

Randell L. Makinson served as the curator of the Gamble House and the Greene and Greene Library from 1966 until 1992. Although trained as an architect, he has also been a curator, teacher, historian, author and restoration consultant for the University of Southern California since 1956. He presently is Director Emeritus and Consulting Curator for the Gamble House and the USC Greene & Greene Center for the Study of the Arts & Crafts Movement. Most Arts & Crafts collectors also recognize Randell Makinson as the author of the two-volume study *Greene & Greene : Architecture As A Fine Art and Furniture and Related Designs*. He has lectured widely on Charles Sumner Greene and Henry Mather Greene, and has written for numerous publications.

Additional information can be found on page 26.



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The Five Craftsmen of Greene and Greene

by Randell L. Makinson

The works of architects Greene & Greene fall into clearly differentiated eras with regards both the architecture and the decorative arts.

Beginning in 1893 client demands for traditional expressions were gradually simplified. From 1900 to 1903 architecture became a careful study in geometric form and the emerging Greene & Greene designs for furnishings were strongly influenced by Gustav Stickley and Will Bradley.

By 1904 Greene & Greene had found the elements of the architectural vocabulary by which they would express their own vision of the principles of the Arts and Crafts Movement. Craft became essential to design concept and workmanship held to the highest standards. With the association of master craftsmen, Greene & Greene were able to fully develop and refine their new design vocabulary in three years time.

From 1907 to 1911 five master-craftsmen guided the construction and furnishing of works unsurpassed in American architecture, the Greene & Greene "ultimate bungalows".

The final era of the brothers work was thin. They explored new interests, materials and regions, and after 1922 carry on associated but independent practices the balance of their lives.

Chronology:

1868 - Charles Sumner Greene born.
1870 - Henry Mather Greene born.
1876 - Brothers spend four years on maternal grandparents farm in West Virginia.
1880 - Father graduates from medical school and family is reunited in St. Louis. Washington University opens first Manual Training High School in the United States in St. Louis. Under direction of Calvin Milton Woodward, the curriculum is strongly influenced by William Morris.
1883 - Charles Greene enters Manual Training School.
1884 - Henry Greene enters Manual Training School.

1888 - Charles & Henry Greene enter special architectural program at MIT.
1890 - Charles & Henry Greene begin apprenticeships with separate Boston Architects, each having worked in the offices of H. H. Richardson.

1893 - Greene & Greene open own architectural office in Pasadena, California. Early practice exhibits a variety of traditional expressions.
1899 - Henry Greene marries Emeline Augusta Dart of Rock Island, Illinois
1900 - Greene & Greene designs have rejected historicism and rely on geometric forms. First furniture from the firm is designed and crafted by Charles Greene.
1901 - Charles Greene marries Alice Gordon White, recently emigrated from England.

Charles & Alice Greene honeymoon in England.
Gustav Stickley's magazine "The Craftsman" and the Will Bradley articles in the "Ladies Home Journal" interest Charles & Henry Greene and clippings are entered into the Greene scrapbook.

1902 - Greene & Greene house for James A. Culbertson is furnished in Gustav Stickley's furniture.

1903 - The first elements of the Greene's articulated wood post and beam vocabulary appear in the White sisters house.

Their break from traditional tight plan forms emerges in the courtyard design

for Don Arturo Bandini. First furniture for clients are designed for the White sisters, Bandini and the Mary Darling houses.

First lighting design by the Greene's is for the Josephine van Rossem house.

1904 - The new Greene & Greene architectural vocabulary comes together for the first time in the Jennie A. Reeve house and expands dramatically in the Adelaide Tichenor house.

Contract furniture and leaded glass shops prove unsatisfactory to the brothers.

1905 - Wood craftsman Peter Hall, his brother and cabinetmaker John Hall and leaded glass artisan Emil Lange become part of the team responsible for the rapid evolution, quality and quantity of Greene & Greene work throughout the Greene's most productive years.

1907 - The Greene & Greene design and construction vocabulary is fully developed.

Charles and Henry Greene begin to take separate responsibilities for the designs for their clients.

Interiors, furnishings, lighting and landscaping are an integral part of their design portfolio.

Progressive and affluent clients allow the Greene's to set higher and higher standards for their own work and for the quality of craftsmanship of construction and fabrication of their designs.

1909 - Charles Greene burns out and departs with family for England where he and his wife spend nearly a year.

1910 - Greene & Greene practice wanes significantly.

1913 - Last of work with Peter and John Hall and with Emil Lange.

1916 - Charles Greene relocates to Carmel, California.

1922 - Reorganization of the firm with Henry Greene continuing the Pasadena office under his own name and Charles working independently in Carmel as C. Sumner Greene.

1952 - Greene & Greene hailed as "formulators of a new and native American architecture" in a citation presented by the American Institute of Architects.

1954 - Henry Mather Greene dies at the age of 84 in Pasadena.

1957 - Charles Sumner Greene dies at the age of 89 in Carmel.



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Thoreau's Life and Writings: An Arts and Crafts Primer

*Tracing the philosophical foundation of the movement
back to a simple hut on the shore of Walden Pond.*

by A. Patricia Bartinique

© 1993

Reading Henry David Thoreau is akin to reading a primer on the Arts & Crafts philosophy, for Thoreau, like his contemporaries Ralph Waldo Emerson and Walt Whitman, articulated many of the ideas that fifty years later formed the basis for the American Arts and Crafts movement.

Henry David Thoreau's life (1817-1862) was the living embodiment of Emerson's concept of self-reliance, even, at times, to the consternation of Emerson himself -- although Emerson's posthumous assessment of Thoreau was more positive:

It required rare decision to refuse all the accustomed paths, and keep his solitary freedom at the cost of disappointing the natural expectations of his family and friends. . . . But Thoreau never faltered. . . . [He aimed] at a much more comprehensive calling, the art of living well. If he slighted and defied the opinion of others, it was only that he was more intent to reconcile his practice with his own belief. Never idle or self-indulgent, he preferred when he wanted money, earning it by some piece of manual labor agreeable to him, as building a boat or a fence, planting, grafting, surveying, or other short work to any long engagements. With his habits and few wants, his skill in wood-craft, and his powerful arithmetic, he was very

competent to live in any part of the world. It would cost him less to supply his wants than another. He was therefore secure of his leisure. . . .

No truer American existed than Thoreau. (1)

Emerson's *Nature*, the bible of Transcendentalism was published in 1836, and Thoreau was steeped in Transcendental-

ism by the time he graduated from Harvard in 1837. When Thoreau took part in the commencement debate on "The Commercial Spirit," he was already the advocate of life in relation to Nature rather than in relation to commerce:

The order of things should be somewhat reverse; the seventh should be man's day of toil, . . . and the other six his Sabbath of the affections of the soul--in which to range this widespread garden, and drink in the soft influences and sublime revelations of Nature. (2)

Yet despite his recognition of Nature as the wellspring of all that could benefit the individual, Thoreau, as Emerson pointed out, was capable of many worldly activities. His father made and sold lead pencils, and on occasion Thoreau worked in the family business. He even invented a process for making powdered graphite which produced a higher quality pencil. After electrotyping was invented in the late 1840s, the Thoreau family switched their emphasis from pencils to supplying powdered graphite to the printing industry. But Thoreau feared that success in business might threaten his independence.

In *Walden* he wrote:

I have tried trade; but I found that it would take ten years to get under way in that, and that then I should probably be on my way to the devil. I was actually afraid that I might by that time be doing what is called a good business. (3)

Thoreau's constant focus was on living the ideas he articulated, ideas in which we can find the underpinning of the philosophy of the Arts and Crafts movement. Nevertheless, as Thoreau pursued his lifestyle "to live deliberately, to front only the essential facts of life, and see if I could not learn what it has to teach," he turned to tasks. He was a handyman for Emerson for a while; he did some farming (an "honest and agreeable method" of earning money) during the two years he lived at Walden Pond, where he built his own cabin; later, he worked as a surveyor for the town of Concord. Thoreau experienced the daily life of his town, though he attempted to distance himself from it physically as well as mentally.

Thoreau saw his fellow citizens for the most part "leading lives of quiet desperation." In his eyes, their time was consumed with matters of getting and spending, and their values came from the misguided conventions of the time. He saw most individuals unable to connect with the lessons to be learned by freeing oneself from the constraints of society and listening with one's essence to the message of nature. He saw that "men have become the tools of their tools" and he came to believe that the worst part of the human condition is when the individual is the "slave-driver" of himself. All in all, Thoreau felt "life is frittered away by detail."

Thoreau's advice was:

Simplicity, simplicity, simplicity! I say let your affairs be as two or three, and not a hundred or a thousand. . . simplify, simplify! . . . The nation itself, with all its so-called internal improvements, which be the way are all external and superficial, is just such an unwieldy and overgrown establishment, cluttered with furniture and tripped up by its own traps, ruined by luxury and heedless expense, by want of calculations and a worthy arm, as the million households in the land; and the only cure for it as

for them is in a rigid economy, a stern and more than Spartan simplicity of life and elevation of purpose. Simplify! Look around, observe nature and see in nature the source of art, of craftsmanship, of truth, of the beautiful. Before we can adorn our houses with beautiful objects the walls must be stripped, and beautiful housekeeping and beautiful living be laid for a foundation; now a taste for the beautiful is most cultivated out of doors.

Indeed, the individual should even build his own house:

There is something of the same fitness in a man building his own house that there is in a bird's building its own nest. Who knows but if men constructed their dwellings with their own hands, and provided food for themselves and their families simply and honestly enough, the poetic faculty would be universally developed, as birds universally sing when they are so engaged?

Observe and participate; this is the way to learn. Students need more than book learning:

They should not play life, or study it merely while the community supports them at this expensive game, but earnestly live it from beginning to end. . . Which would have advanced the most at the end of a month -- the boy who had made his own jackknife from the ore which he had dug and smelted, reading as much as would be

necessary for this -- or the boy who had attended the lectures on metallurgy at the Institute in the meanwhile, and had received a Rogers' penknife from his father? Which would be most likely to cut his fingers?"

Although Thoreau can perhaps too easily be turned into a prescriber of how to live and how to orient one's life, such was not his goal. His goal was to live life truly according to his perception, observing nature, recording nature and following his genius to write.

In the art of his writing, his purpose was to represent his view of life in a way that would communicate with his reader. It is in his writing that his true art and craftsmanship shine forth. The unity of *Walden* bespeaks the craftsman/artist at work. F. O. Matthiessen describes *Walden* as standing "as the firmest product in our literature of such life-giving analogies between the process of art and daily work." (7) Thoreau's work and activities provided the sources for his analogies, such as his gardening, wood-cutting, finishing, and carpentry. Furthermore, Matthiessen sees Thoreau as close "to the essential attributes of craftsmanship, if by that term we mean the strict, even spare, almost impersonal 'revelation of the object.'" (5) Matthiessen could be describing a Gustav Stickley settle.

(continued on the next page)



Walden Pond. The pile of stones on the left marks the site of Thoreau's cabin.

Art, as Thoreau believed and lived, has come forth from a simple life. Once again, Matthiessen's observation sounds like a comment on an Arts and Crafts creation when he says that Thoreau had "mastered a definition of art . . . the right ordering of the thing to be made, the right revelation of the material." (6)

So much of Thoreau shouts ideas, observations and principles that would become central to the Arts and Crafts movement fifty years later. He observed the debilitated condition of the ordinary individual and his life and offered a remedy: simplify. Look to nature. Follow your perception of yourself. Educate not just the mind, but educate the hands to be able to provide those things necessary for securing food, shelter and warmth. Thus, every individual can awake to the potential within:

To be awake is to be alive. . . . We must learn to reawaken and keep ourselves awake . . . by an infinite expectation of the dawn, which does not forsake us in our soundest sleep. To affect the quality of the day, that is the highest of the arts. Every man is tasked to make his life, even in its details, worthy of the contemplation of his most elevated and critical hour.

These words could be Gustav Stickley exhorting his readers to follow the Craftsman ideal of living. Be unencumbered in one's living. Let there be time and room and opportunity to think and dream and to create. Be receptive to the messages of nature--to the changing seasons and continuity of the earth. Listen to your own heart and self:

If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away.

The philosopher is in advance of his age not merely in his discourse but in his life--in the form and outward mode of it. He is not fed--clothed--warmed--sheltered like other men--

How can a man be a philosopher and not maintain his vital heat by better method than other men? (Journal, 1845-46)

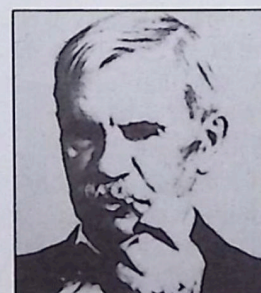
Thoreau was, indeed, ahead of his time. More than half a century before the Arts and Crafts movement took center stage in America, Henry David Thoreau gave a voice to the tenets which the proponents of the Arts and Crafts movement would find essential to its being.

Endnotes

1. Ralph Waldo Emerson, "Thoreau," *Walden and Resistance to Civil Government*, Henry D. Thoreau, ed. William Rossi, 2nd ed. (New York: W. W. Norton and Company, 1992) 320-321; 323.
2. Darrel Abel, *American Literature*, vol. 2 (New York: Barron's: 1963) 114.
3. All quotations from *Walden* are from *The Portable Thoreau*, ed. Carl Bode, revised ed (New York: The Viking Press, 1964).
4. F. O. Matthiessen, *American Renaissance* (New York: Oxford University Press, 1941; paperback 1968) 173.
5. Matthiessen, 173.
6. Matthiessen, 175.

Pat Bartinique is a professor of English and American Literature at Essex County College, Newark, N.J. Her area of special interest is the literature of the time period encompassing the Arts and Crafts movement. She and Jeffrey Preston live in Madison, N.J. where they are collectors and dealers of Arts and Crafts antiques. They are well known as enthusiasts who attend nearly every important Arts and Crafts event.

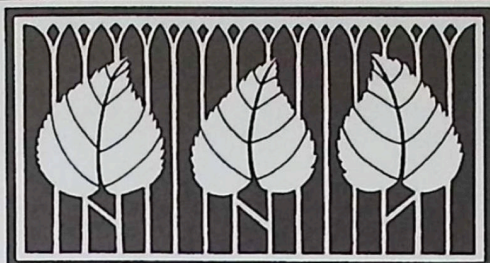
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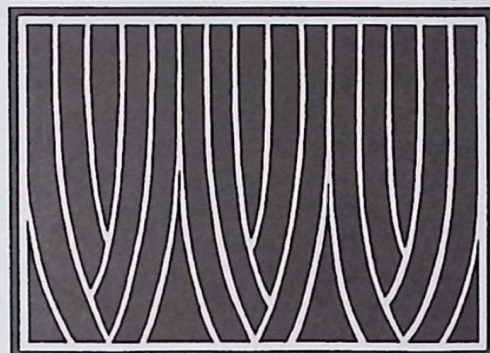
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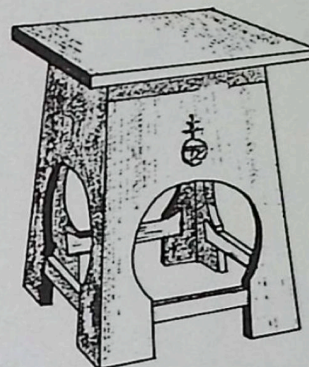
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Saturday, February 20th 9:00am



"Head, Heart and Hand: Elbert Hubbard and the Roycrofters"

A Seminar by Marie Via

Notes:

Marie Via first came to the attention of most Arts & Crafts enthusiasts when she organized "The Beloved Vagabond: Paintings and Drawings by Harvey Ellis" at the Memorial Art Gallery in Rochester in 1991. She has served as a curatorial assistant at the Memorial Art Gallery since 1983, during which time she has organized exhibitions on American art pottery, watercolorist Ralph Avery, Winslow Homer and other important figures. She has also found time to lecture and to write for numerous publications, including the *Arts & Crafts Quarterly* and the *Craftsman Homeowner*. She is currently working on her next exhibition "Head, Heart and Hand: Elbert Hubbard and the Roycrofters," scheduled to open at the Memorial Art Gallery in 1994.

Additional information can be found on page 34.

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Head, Heart and Hand: Elbert Hubbard and the Roycrofters

by Marie Via

The shops were the heart of the Roycroft campus. The books, furniture and metalwork produced there were its lifeblood, but the Roycroft Inn represented its true soul, even after Elbert Hubbard's guiding light was extinguished.

The birth of the Roycroft in East Aurora, New York, just seventeen miles south of Buffalo, transformed the picturesque village into a popular turn-of-the-century destination. The Inn, or *Phalansterie* as it was known locally, became a home away from home to pilgrims and holiday-makers, businessmen and honeymooners. It offered peace and quiet to those who sought a respite from harried daily routines, and lectures, dances and craft classes for those who, instead, craved stimulation. Visitors who were merely curious about the fabled Fra might find themselves seated next to fanatic devotees of Hubbard's philosophies in the communal dining room. Guests included Theodore Roosevelt, Carl Sandburg, Ellen Terry, Booker T. Washington and Henry Ford as well as 'just plain folks' from Brooklyn and Cleveland and Detroit.

One of the clearest and most immediate pictures of the Roycroft emerges through the eyes of these visitors to the Inn, who were encouraged to set down their impressions in the guest books placed in each room for that purpose. Biographies and histories, even when they report the facts with accuracy, are subject to the vagaries of selective memory, subsequent events and personal motives, but the thoughts jotted into these guest registers are always fresh. They range from straightforward descriptions of the day's activities to full-page poems celebrating the virtues of the place. The words are by turns poignant, philosophical, dramatic, colorful, prosaic, bombastic, sincere, cryptic and funny -- but always a response to what people were experiencing at the moment, wherein lies their value as a record.

Should I attempt to give my impressions of the Roycroft Inn, the account would read like a chronic invalid's description of his favorite sanatorium. Here I have found peace, quiet, and atmosphere of true culture, industry without chaos, and beauty that is never flamboyant. Truly, a Chicago business woman's idea of heaven materialized.

Grace Wittenberg, Chicago June 30, 1927

Here we sit after 21 hours playing poker, at the present moment I am \$1.40 the loser--and they talk about rest!

Albert Miller, Detroit, MI [no date]

I have nothing but words of praise for the heads, hearts and hands that built this place in general and the Phalansterie in particular, so much so that the first thing I did was to write to my dear wife on a postal with the picture of the Inn over it: "Unlike Dante, you may say who enters here finds hope, rest and peace within."

H. Brandt, DDS, Brooklyn July 5, 1905

In this place of self-expression, my neighbor snores.

H. F. Thompson, Lockport, NY July 31, 1921

An oasis of spiritual content in a Sahara of material strife -- Roycroft.

Crete Anderson October 1920



Above: The East View of the Roycroft Shop, ca. 1905

Roycroft supplies the soil in which the souls of men can germinate and grow.

Sverre Gulbrandsen, Gloucester City August 11, 1906

Yes, Roycroft Inn and Roycroft Shops are wonderful and inspiring--but too "Bourgeois," too expensive for ordinary folks. The whole psychology is upper class.

unsigned April 1920

Don't take yourself too darn seriously when you come here--for these Roycrofters know men and women.

Silas Mason Newton June 14, 1918

I will never forget the bath-tub party.

Earl Carrol [no date]

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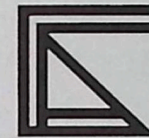
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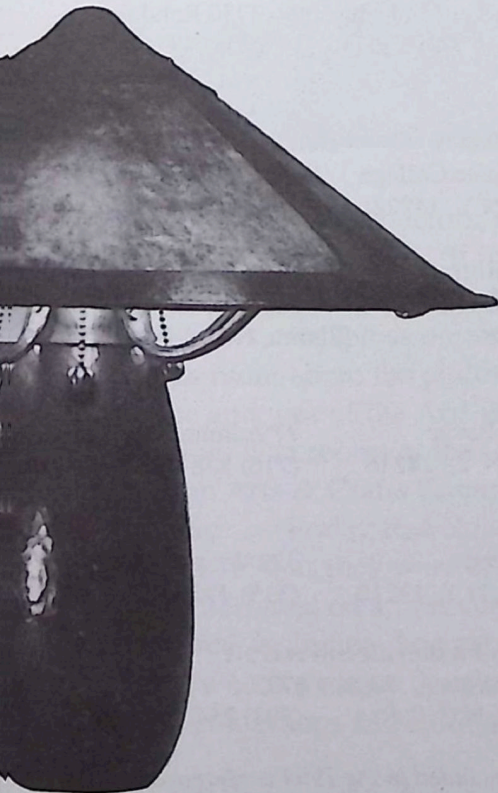
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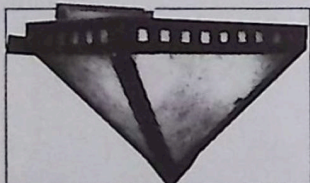
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We want to make sure that the 7th annual 1994 Grove Park Inn Arts & Crafts Conference presents the information, topics, antiques exhibitors, modern craftspersons, small group discussions, tours and speakers that YOU want to enjoy.

Please take a few minutes before you leave to fill out the questionnaire available at the registration area and near the doors to the Heritage Ballroom. Completed questionnaires can be left at the registration desk or with one of the conference staff.

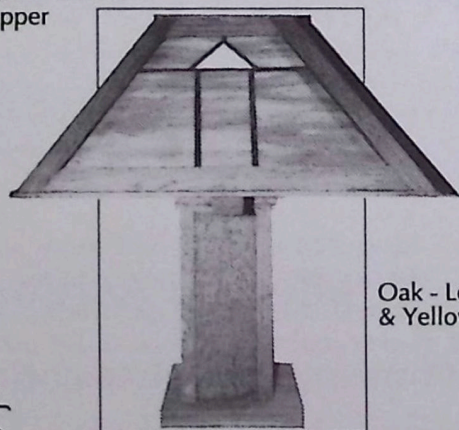
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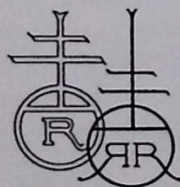


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The staff at the Grove Park Inn has worked hard the past few years to organize and develop their Archives Department. Special Project Coordinator Lisa Rhodes oversees the Archives, and is responsible for the historical exhibit in the Memorabilia Hallway between the Great Hall and the Vanderbilt Wing. Lisa will be in the Archives Room, located down the hallway off the 7th floor Vanderbilt Wing foyer, just past Young's Convention Services, on Friday from 1:00-4:30pm for anyone who wants to stop by.

Research Alert:

A number of individuals have indicated their intent to research and publish information on subjects of interest to Arts & Crafts enthusiasts. If you have information, photographs, examples or documents regarding any of the persons, craftspeople or firms listed below which might prove helpful to these researchers, please contact them at the address listed beneath each topic:

Benedict Studios and the Onondaga Metal Shop

Dave Rudd 1931 James St.
Syracuse, N.Y. 13206 (315) 463-1568

Craftsman Houses (re: *The Craftsman* magazine)

Ray Stubblebine 863 Midland Rd.
Oradell, N.J. 07649 (201) 599-2966

Arts & Crafts in the South

James Jordan/Mint Museum 2730 Randolph
Charlotte, N.C. 28207 (704) 337-2000

Charles Rohlfs

Michael James Burchfield Art Center
Buffalo State College 1300 Elmwood Ave.
Buffalo, N.Y. 14222 (716) 878-6011

J.M. Young Furniture

Michael Clark Elmira College
Park Place Elmira, N.Y. 14901

Dard Hunter

Cathleen Baker 77 Admiral Dr.
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Syracuse, N.Y. 13210 (315) 472-6492

William Dodge and Asheville Silvercraft

Bruce Johnson PO Box 8773
Asheville, N.C. 28814 (704) 254-1912

If you wish to be included in the 1994 conference catalog's list of current researchers, please write to Bruce Johnson at the address listed above.

George Washington didn't sleep here,



For Arts & Crafts collectors, the Grove Park Inn is more than just a hotel. It is a unique place where friends gather each February to share experiences, to express opinions, to listen, and to learn more about the philosophy, the craftsmanship

and the antiques of the Arts & Crafts movement. Unfortunately (or fortunately!) there are more Arts & Crafts collectors than rooms at the Grove Park Inn. So take a moment today to reserve your place at the 1994 Grove Park Inn Arts & Crafts Conference and Antiques Show. The location is set (the historic Grove Park Inn), the dates are set (Friday thru Sunday, February 18-20), and, just as important, the rates are set -- and will be the same in 1994 as they were in 1993 (\$328 for two people, \$250 for one). The original rooms in the Main Inn will be assigned on a first-come, first-served basis according to the date on the reservation form. Conference brochures, including the agenda, topics and speakers, will be published and mailed this summer. The basic format which we have developed over the past six years will remain the same, but the seminars, shows, tours, discussion groups and exhibits (see the following page!) will continue to grow stronger and better.

but you could.

The 1994 reservation forms are available at the front desk in the Great Hall. A deposit of one hundred dollars (major credit cards are accepted) must accompany your reservation for it to be accepted.

Tiffany Gold

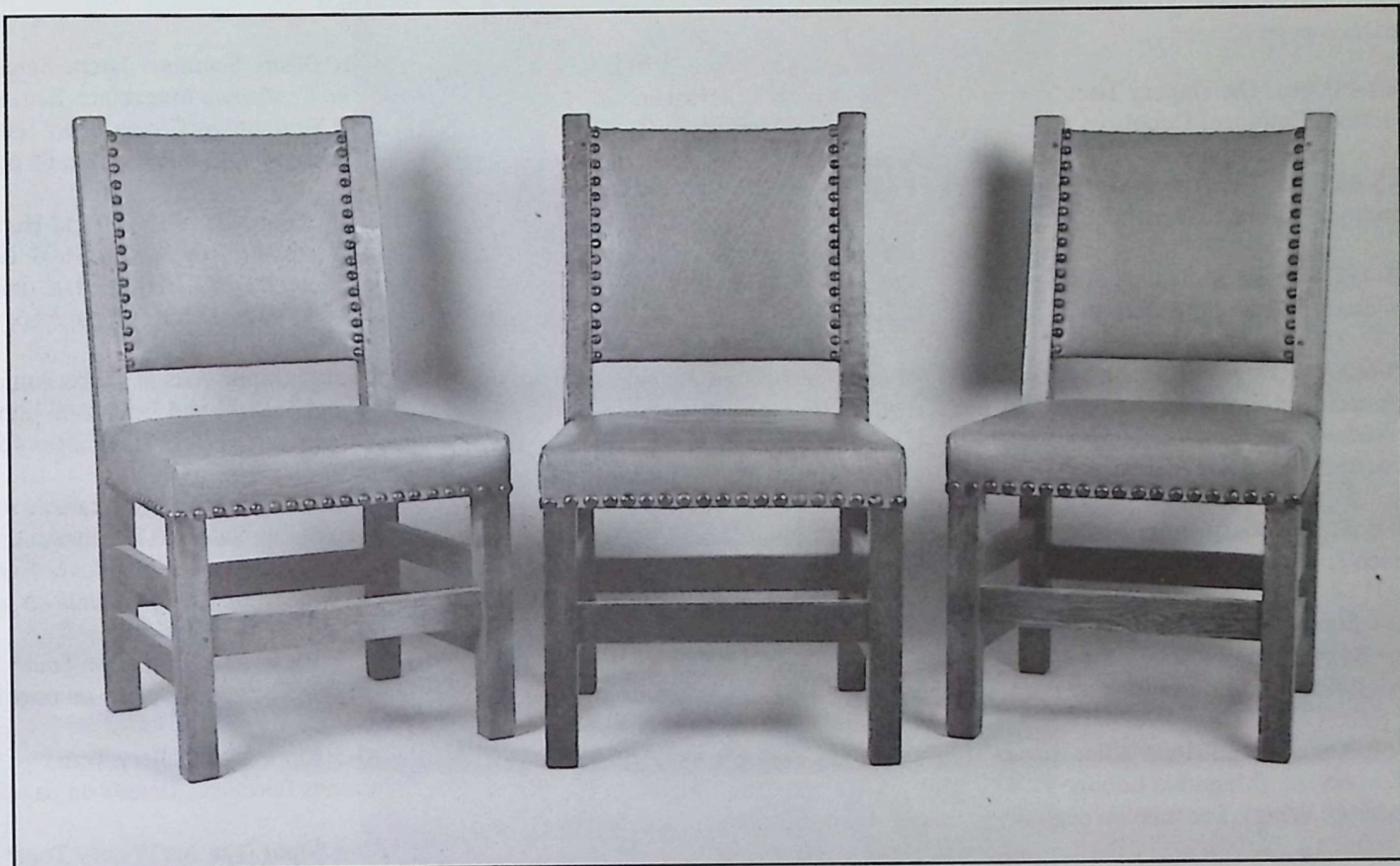
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Conference Agenda

Friday

12:00-6:00pm Exhibit: *Gustav Stickley, His Craft*, Craftsman Farms Foundation, Roosevelt Room (8th floor Vanderbilt) Details on page 12.

12:30-4:00pm The Gallery Tour* (Sammons Entrance) Details on page 8.

12:45-4:00pm The Art Pottery Tour* (Sammons Entrance) Details on page 8.

1:00-4:00pm The Bungalow Tour* (Sammons Entrance) Details on page 8.

3:00-6:00pm Demonstrations by Modern Craftsmen and Women (Coolidge, Eisenhower and Hoover Rooms - 8th fl. Vanderbilt Wing) Details on page 10.

4:30-5:30pm Small Group Discussions: Session I. Details on page 6.

5:00-9:30pm Seafood Buffet* (Blue Ridge Dining Room - 8th floor, Vanderbilt Wing). Information on page 72.

7:00-8:00pm Social Hour: After-dinner coffee and tea (Magnolia Lounge - Vanderbilt Wing) See map on page 80.

8:00-9:00pm Seminar: "Women in the Art Pottery Movement" by Prof. Martin Eidelberg (Heritage Ballroom - Sammons Wing) Details on page 18.

9:00-10:00pm Seminar: "The Five Craftsmen of Greene and Greene" by Randell Makinson (Heritage Ballroom - Sammons Wing) Details on page 24.

Please Note:

* Not included in Weekend Package.

Your name badge will serve as your entry to all conference events.

For dining reservations, please call extension #1011. Additional dining information on page 72.

A map of the hotel is located on page 80.

Saturday

7:00-9:00am Continental Breakfast (Blue Ridge Dining Room and Magnolia Lounge).

9:00-10:00am Seminar: "Head, Heart and Hand: Elbert Hubbard and the Roycrofters" by Marie Via (Heritage Ballroom - Sammons Wing) Details page 32.

10:00-11:00am Seminar: "Teco Pottery and the Emergence of Modernism in America" by John Vanco (Heritage Ballroom - Sammons Wing) Details pg.42.

12:00-2:00pm Participants' Preview: Arts & Crafts Antiques Show and Sale (Grand Ballroom - Vanderbilt Wing) Details on pages 46-49.

12:00-6:00pm Modern Craftsmen and Women Show, Sale and Demonstrations (Coolidge, Eisenhower & Hoover Rooms 8th fl. Vanderbilt Wing) Details on pg.10.

2:00-6:00pm Arts & Crafts Antiques Show and Sale open to the public.

1:15-4:15pm The Bungalow Tour* (Sammons Entrance) Details on page 8.

1:30-4:30pm The Gallery Tour* (Sammons Entrance) Details on page 8.

1:30-4:30pm The Art Pottery Tour* (Sammons Entrance) Details on page 8.

4:30-5:30pm Small Group Discussions: Session II. Details on page 6.

5:00-9:30pm Prime Rib Buffet and Dinner Menu* (Blue Ridge Dining Room 8th floor Vanderbilt) See page 72.

7:00-8:00pm Social Hour: After-dinner coffee and tea (Magnolia Lounge - Vanderbilt Wing) See map on page 80.

8:00-9:30pm Panel Discussion: "Building an Arts & Crafts Collection" (Heritage Ballroom - Sammons Wing) Details on page 54.

Sunday

7:00-9:00am Continental Breakfast (Blue Ridge Dining Room and Magnolia Lounge)

9:00-10:00am Seminar: "Irene Sargent and *The Craftsman* Magazine: Setting the Record Straight" by Cleota Reed (Heritage Ballroom - Sammons) Details pg. 60.

10:00-11:00am Seminar: "Dard Hunter's Early Years as a Roycrofter: 1904-1910" by Cathleen Baker (Heritage Ballroom - Sammons Wing) Details on page 66.

11:30am-5:00pm Arts & Crafts Antiques Show and Sale (Grand Ballroom - 8th fl. Vanderbilt Wing) Details on pages 46-49.

11:30am-5:00pm Modern Craftsmen and Women Show, Sale and Demonstrations (Coolidge, Eisenhower & Hoover Rooms 8th fl. Vanderbilt Wing) Details on pg.10.

12:30-3:30pm The Bungalow Tour* (Sammons Entrance) Details on page 8.

12:30-3:30pm The Gallery Tour* (Sammons Entrance) Details on page 8.

12:30-3:30pm The Art Pottery Tour* (Sammons Entrance) Details on page 8.

Please Note:

All events will start at their appointed time. If you are late, please enter quietly.

Sunday check-out: 7:00am-2:00pm.

Allow one hour for travel to the airport and check-in.

All buses board 15 minutes prior to departure. Verify your reservation in advance at the registration tables.

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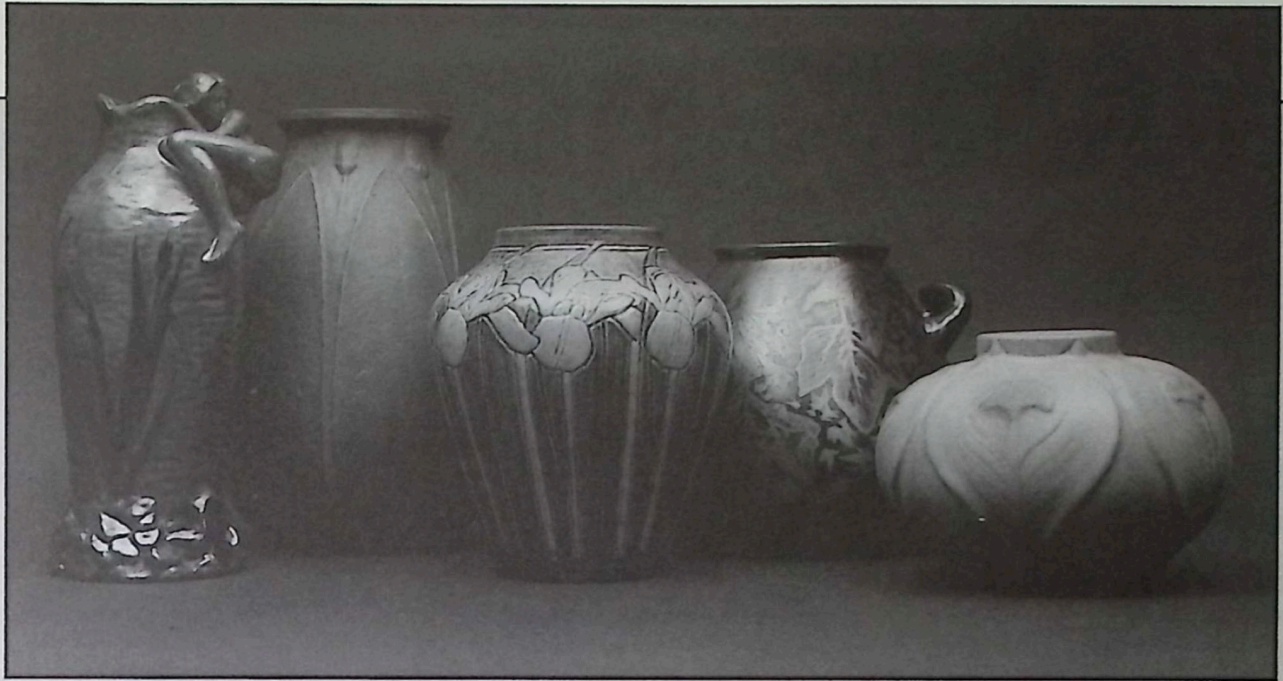
"Teco Pottery and the Emergence of Modernism in America"

A Seminar by John L. Vanco

Notes:

While serving as director of the Erie Art Museum, John Vanco has organized over three hundred exhibitions, including ten which have toured coast-to-coast. Best known to Arts & Crafts collectors was *Teco: Art Pottery of the Prairie School* (1989) and the exhibition catalog by the same name written by Sharon S. Darling. Vanco has molded the Erie Art Museum from a volunteer-run gallery to a highly professional, multi-faceted program with outstanding collections of American ceramic art, photography, Chinese decorative arts, graphics, and Indian bronze and stone sculpture. He has been published in a number of journals and serves on the Pennsylvania Council on the Arts, the Mid-Atlantic Arts Foundation and numerous other boards.

Additional information can be found on page 44.



ROOKWOOD III AND KERAMICS 1993

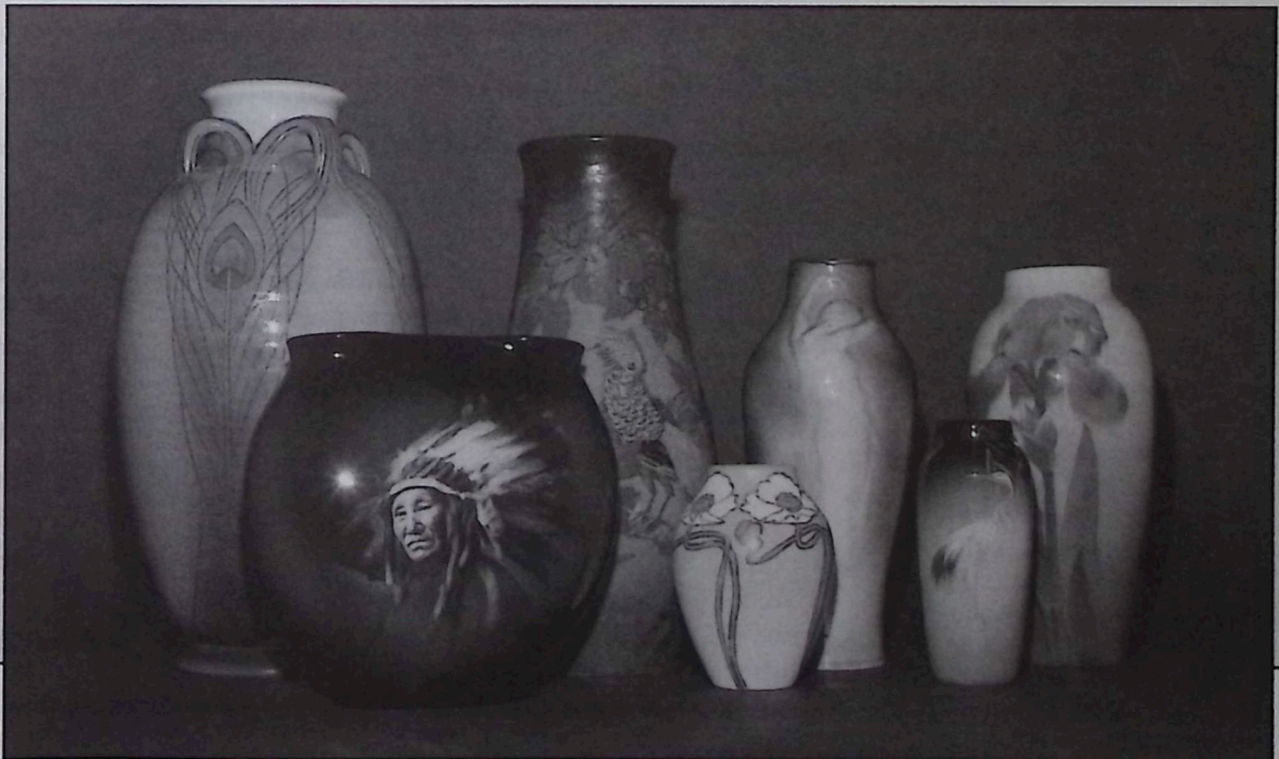
Cincinnati Art Galleries is proud to announce Rookwood III and Keramics 1993, two auctions which will take place on June 4th, 5th and 6th in Cincinnati's Music Hall. Featured will be over 1100 pieces of fine American and European ceramics including important examples of Rookwood, Grueby, Newcomb, Massier, Van Briggles, Teco, Weller, Amphora, Marblehead, Boch Freres as well as unique studio pieces.

The items pictured represent a small part of the ceramic pieces to be offered. If you have questions

concerning this sale or future auctions, please call us at 513-381-2128 for more information. Cincinnati Art Galleries is always interested in purchasing or auctioning fine Art Pottery.

Remember too, the Cincinnati Art Museum's important show, "Rookwood Pottery The Glorious Gamble" will still be on exhibition and we will provide shuttle service to and from the Museum for Auction participants who wish to see some 100 of the finest examples of Rookwood ever assembled.

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Craig McIlwain			David Surgan	Phil Taylor Kathy Taylor
			Weston Stacey	Andrew Lopez
Robert Bettinger		Beth Cathers		
		Nick Dembrosky		Jerry Cohen
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Grand Ballroom

Vanderbilt Wing

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Breathing New Life Into an Old Industry:

Biltmore Industries and the Grovewood Gallery

In 1901, Edith Vanderbilt organized an industrial school to encourage the mountain people around Asheville to hone their skills for weaving and woodworking into a viable means of generating incomes. The Biltmore Homespun Shop was first located in Biltmore Village, the manorial community created around 1895 by Cornelius and Edith Vanderbilt two miles south of the center of Asheville. Biltmore Village, formerly known as the town of Best, was intended for the hundreds of employees who worked on the 125,000-acre Biltmore estate.

The handwoven homespun cloth and hand-carved furniture and gift items grew popular with both the thriving tourist trade and local residents. By 1917, Biltmore Industries, as it had become known, had outgrown both its headquarters and Edith Vanderbilt's energies. That year she agreed to sell Biltmore Industries to Fred L. Seely, the designer and general manager of the Grove Park Inn.

Seely immediately negotiated a ninety-nine year lease with his father-in-law, Edwin W. Grove, for thirty acres of land adjacent to the Grove Park Inn. Over the next eleven years Seely erected six English-style buildings to house the equipment necessary to wash, dye, card, spin and weave the

wool into homespun cloth. Biltmore Industries homespun, as well as their hand-carved bowls, bookends and furniture, achieved national fame under Fred Seely's direction. Although the woodworking shop was permanently closed during the Depression, homespun was produced into the 1970s in the ivy-covered buildings. A number of years after Seely's death in 1942, Biltmore Industries was purchased by Harry Blomberg, a prominent Asheville businessman. Blomberg and his family kept Biltmore Industries alive far longer than expected, but the cost of producing handwoven homespun eventually outdistanced the demand for it.

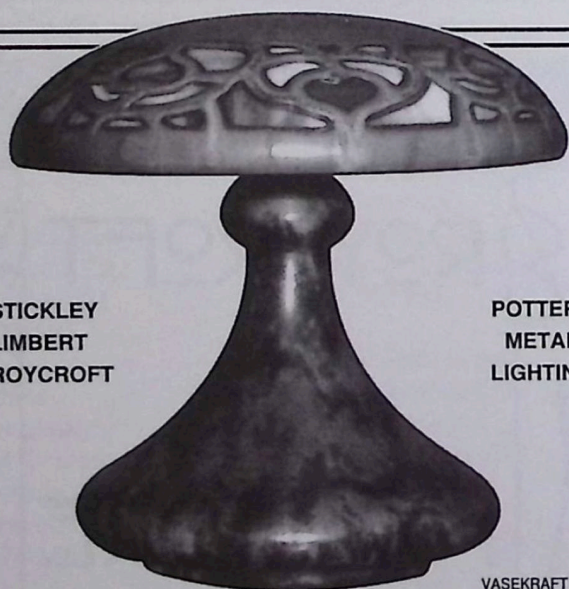
The buildings at Biltmore Industries sat nearly empty through the 1980s, occupied only by a small Biltmore Industries museum, a gift shop and an automobile museum. Beginning in 1990, Blomberg's son-in-law, S.M. "Buddy" Patton, directed an extensive renovation of the buildings with the intention of reviving Edith Vanderbilt's and Fred Seely's original plans of encouraging craftsmanship and the Arts & Crafts ideals. The gift shop was enlarged and renamed the Grovewood Gallery, and is managed by Bob and Susan Leveille. Grovewood Gallery now showcases works by more than 150 regional and national artists in glass, sculpture, jewelry, furniture, weavings, clothing, and ceramics.

In the second phase of their renovation plan, buildings which had formerly housed equipment and looms are being transformed into workshops for artists. Among the first to move in were sculptor Michael Costello, glass artist Rick Eckerd, woodworker Paul Arnold, fibre artist Diane Grinnel and marquetry craftsman Thomas Burns.

During the Arts & Crafts Conference, the Grovewood Gallery will be open from 10-5:00pm, Monday through Saturday, and from 1-5:00pm on Sunday. To walk to the gallery, take the elevator in the Vanderbilt Wing down to Elaine's and exit through the doors onto the open terrace. The steps down the embankment lead to the entrance to Biltmore Industries directly across the road, approximately fifty yards from the Grove Park Inn. If you wish to drive, there is a parking lot on the Biltmore Industries grounds.

Grovewood Gallery will also be a featured stop on the "Arts & Crafts 1993: A Tour of Galleries" on Friday, Saturday and Sunday afternoons (see page 8). Included on the tour will be a discussion with woodworker Paul Arnold in his workshop adjacent to the Grovewood Gallery. The Biltmore Industries Museum (featuring historical photographs and documents, examples of Biltmore Industries furniture, and one of the original looms) and the antique automobile museum will also be open. For information, call (704) 253-7651.

- compiled by Bruce Johnson



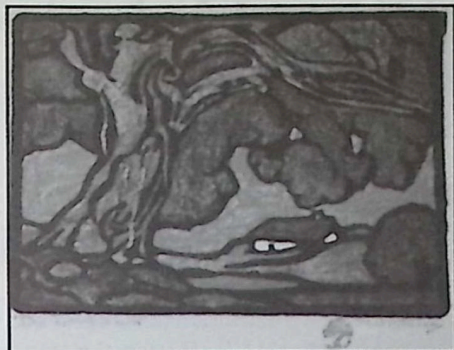
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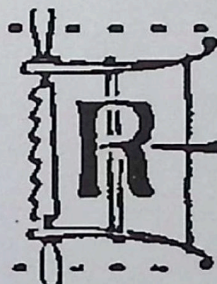
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Creative Clays Exhibition Stirs Debate and Controversy on National Tour.

Creative Clays: American Art Pottery from the New Orleans Museum of Art, an exhibition placing American producers in a distinguished position in the world history of late 19th- and 20th-century ceramics, is in the midst of a national tour which is featuring seventy select pieces covering nine decades and 44 potteries.

The exhibition tour, which includes visits to ten museums through June 1994, marks the first time that a large segment of the NOMA collection, dating from 1875-1960, has traveled. *Creative Clays* was organized by NOMA and is being circulated by The Trust for Museum Exhibitions, Washington, D.C.

Given a mandate by the NOMA Board of Trustees in 1988, and using the matrix of its esteemed Newcomb College Pottery collection, the museum aggressively set about acquiring a collection of art pottery reflecting the national scene on the basis of a decidedly progressive and, perhaps, controversial definition. According to this definition, given voice by NOMA's Curator of Decorative Arts, John Keefe (a Small Group Discussion leader at the GPI Arts & Crafts Conference), art pottery reflects "a deliberate attempt to be contemporary" and a simultaneous "desire to be decorative." Thus, true art pottery encompasses all of the major stylistic trends from 1880 to the 1960s in all regions where art pottery was produced.

The NOMA definition embraces small and large companies (Grueby, Tiffany, Hampshire, Rookwood, Fulper, etc.), as well as rural and folk pottery, represented in the exhibition by the Jugtown, Bybee and Niloak Potteries. Considered even more radical by conservative critics, NOMA's definition did not exclude works from the era spanning the post-World War II years through to the 1960s, a move which Keefe says provoked reactions ranging from "smug surprise to bemused incredulity." Such works have previously been considered too commercial for inclusion as true "art" pottery.

The schedule for the exhibition includes The Edsel and Eleanor Ford House, Grosse Point Shores, MI (March 24-May 9, 1993); The Boise Art Museum, Boise, ID (June 26-August 22, 1993); The Museum of Arts and Science, Macon, GA (Oct. 3-Nov. 28, 1993); The Society for the Four Arts, Palm Beach, FL (Dec. 26, 1993-Feb. 6, 1994); The Paine Art Center and Arboretum, Oshkosh, WI (March 6-April 16, 1994); and The Honolulu Academy for the Arts, Honolulu, HI (May 15-June 26).

A full-color illustrated catalog for the exhibition, with a comprehensive essay by John W. Keefe, has been published by the New Orleans Museum of Art (Box 19123, New Orleans, LA 70179 (504) 488-2631) and is available at each venue for \$9.95.

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Wharton Esherick, oak and painted canvas chair, 1938. Auction estimate: \$10,000-15,000.

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"The Collectors' Forum"

A Panel Discussion

Notes:

One of the difficulties in being an Arts & Crafts collector is the fact that we often feel isolated from other collectors with similar interests. Faced with a myriad of difficult decisions -- how much should I pay for a refinished or repaired piece, how rare is a particular form, what are the chances that an unsigned piece will increase in value? -- we often have to reach a fast decision without valuable counsel. At each of the past four conferences, collectors have been given the opportunity to pose questions to a panel of veteran collectors with a wide range of interests and experiences. The popularity of this Saturday evening event has prompted its return to the conference agenda. Collectors will have two means of questioning our panel of experts: either by submitting questions on forms provided on Friday and Saturday, or by asking questions from the floor. Either way, the answers are sure to be frank, direct and, at times, controversial.

News from The Farms: The Craftsman Farms Foundation was formed a few years ago to preserve, restore, manage and operate Gustav Stickley's former home and grounds now owned by the township of Parsippany-Troy Hills. While the saving of the historic Farms in 1989 from a condominium developer was a landmark event, 1992 proved to be almost as challenging in other respects. Toward their goal of promoting the study of the Arts & Crafts movement, the Craftsman Farms Foundation undertook the planning, organizing, mounting and cataloging of the first all-Gustav Stickley exhibit, aptly named *Gustav Stickley - His Craft*. To add to the challenge, the Foundation found itself without the services of a full-time executive director during the planning, preparation and presentation of this major exhibit.

At eight o'clock on Saturday evening, February 20, just prior to the Panel Discussion, Interim Director Nancy Strathearn will address the conference participants with an update of the Foundation's activities, and their plans for 1993 and beyond. In addition, Patricia Bartinique, guest curator for *Gustav Stickley - His Craft* will present a number of slides taken of the exhibit as it appeared at Craftsman Farms. A portion of the Gustav Stickley exhibit is on display this weekend at the Grove Park Inn (Please see page 12 for additional details on the exhibit.) Individuals who are not members of the Craftsman Farms Foundation are urged to join this weekend. Material is available at the Farms' information tables found at various locations in the Grove Park Inn.

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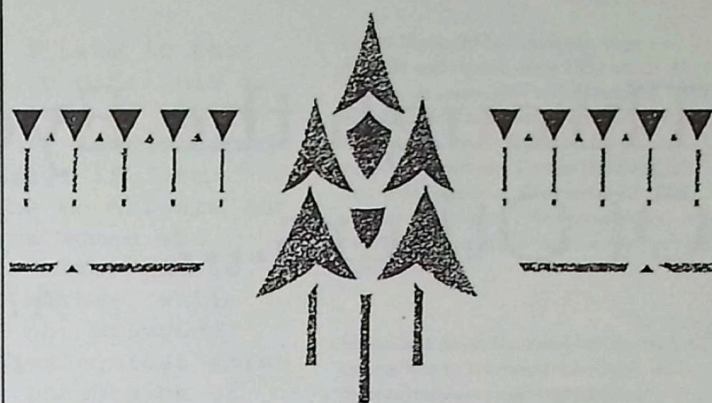
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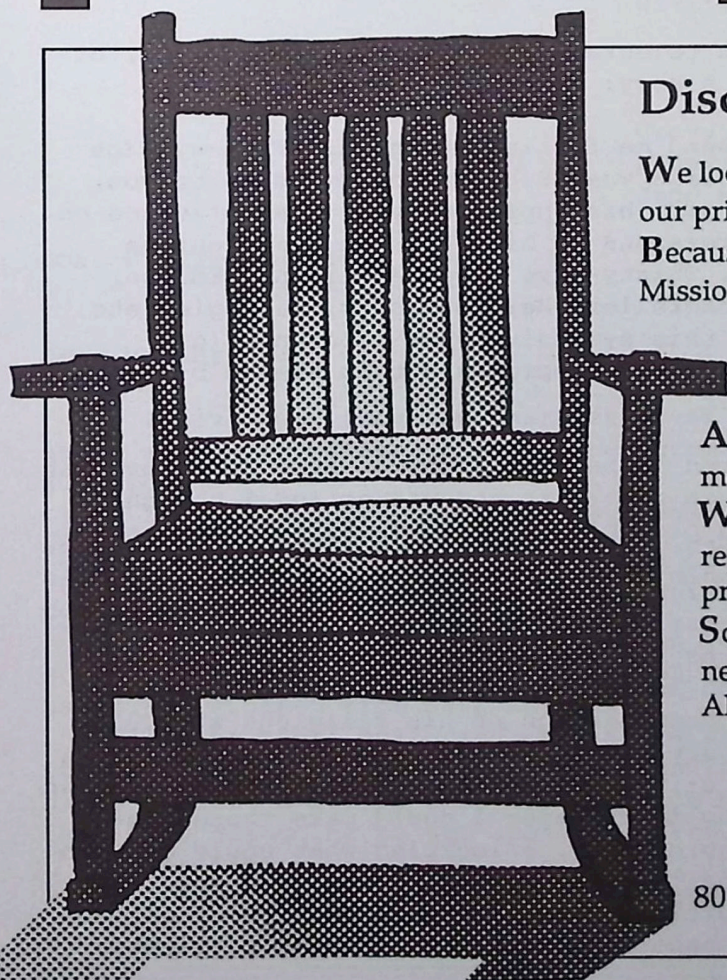


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Through the Eyes - and Words - Of Others....

*A letter which was meant to be destroyed
reveals how some of his contemporaries
felt about Elbert Hubbard.*

edited by Bruce E. Johnson

William Jennings Bryan
Department of State
Washington
June 7, 1915



Elbert Hubbard (1856-1915)

The *Lusitania*, a British passenger liner, was sunk by a German submarine on May 7, 1915. More than 1000 people were killed, including 114 Americans. Among the victims were Alice and Elbert Hubbard, who had embarked on an ill-advised mission to Europe.

Mr. F.L. Seely
Grove Park Inn
Asheville, North Carolina

Mr. Dear Seely:

I have received a telegram from Elbert Hubbard's son, of which the following is a copy:

"Will you send me for insertion July *Fra Magazine* three to five hundred words what Elbert Hubbard meant to you, your acquaintance with him, his appeal to you, his influence on you, your personal impressions of him, how his death on the *Lusitania* affected you. Thirty-five great Americans, Edison, Wanamaker, Laurier, Rockefeller, Herman Ridder, Carnegie, etc. will be represented in this symposium. The thousands [of] Hubbard's readers will greatly appreciate this sketch by you. Please wire acceptance."

I have not answered it because I do not know just how best to express my feelings in regard to the matter and I thought a failure to answer would probably be more kind to him than an answer. His father was so conspicuously hostile to Christianity and to the Christian church that I would not want to write a eulogy of him without restricting it to his ability and to certain other good points he had, in spite of this irreligious vein. But a eulogy which is restricted or which is drawn as to specifically exclude a commendation of his religious attitude, would be less satisfactory than no eulogy and for that reason I thought it best not to write anything to be published in his own paper. If I were writing in my paper I could make these discriminations without impropriety, eulogizing what could be eulogized and condemning what I thought ought to be condemned, but I could not do it in an article written at the request of his son for publication in the paper that the late Hubbard published.

From what you have said of the young man, I take it that he is a well-meaning young man, although I find it difficult to understand how he could side with his father instead of with his mother in the family dispute that arose, unless it is explained in the disposition made by Hubbard of his property. If I am correctly informed the children who went with the mother are not recognized in the will, but the money went to the woman who broke up the home (and who afterwards became his wife) and to the son who went with the father instead of the mother, while the wife and the children who went with her are not provided for. If this is true I am afraid I would be biased against this son until he has done something to indicate the possession of admirable traits.

This letter is personal, of course, and you will please destroy it when you have read it, but if the young man ever speaks of having asked me for a letter, you can explain to him that I told you that I did not answer it because I did not feel like writing such a eulogy as they evidently expected and that one such as I would feel like writing, one as restricted as I would have to make it, would not be satisfactory for the purpose intended and that I thought the better plan was not to answer the telegram for even an explanation might add sorrow which his father's death has brought upon him. This is all that you need say in speaking of the matter.

Very truly yours,
[signed]
William Jennings Bryan

Grove Park Inn
Asheville, North Carolina
June 9th, 1915

Hon. William Jennings Bryan
Washington, D.C.

Dear Mr. Bryan:

I have just received your letter of the 7th, and think you acted wisely in reference to the telegram received from Mr. Hubbard.

I don't see how you could have complied with his request, and the events that have followed so closely upon his request will certainly remove any hope in his mind of your having time to reply.

I would have told you, had I seen you, the circumstances, some of which I want you to know. Probably Dick told you that I had just returned from East Aurora.

I went there believing that there would be an opportunity for me to do some good in rather concentrated form, and I am happy to have a letter this morning from Mr. Hubbard telling me that they are going to act upon my advice.

The father was a man with a heavy load on his conscience and he was trying in the wrong way to get it off.

Elbert Hubbard had been the object of ridicule and rumor since 1894 when Alice Moore, an unmarried schoolteacher, bore his child, Miriam. Several months later Alice Moore sued Hubbard for child support. Elbert and Bertha Hubbard, his first wife, were not divorced until 1904, shortly after which Elbert married Alice Moore, who perished with him aboard the *Lusitania*.

Elbert and Alice Hubbard left the bulk of their estate to his eldest son, Bert, and their twenty-one-year-old daughter, Miriam.



William Jennings Bryan (1860-1925), served as Secretary of State under President Woodrow Wilson from 1912-1915.

Bryan had resigned his post as Secretary of State on June 8, 1915 (the day after he had written his letter to Seely) in protest of what he perceived to be President Wilson's pro-war stance.

Richard Hargraves was Bryan's son-in-law and a close friend of Fred Seely.

In June of 1895, Hubbard started *The Philistine: A Periodical of Protest*, of which Hubbard was the principle contributor. The pocket-sized magazine peaked with more than 110,000 subscribers in 1902. Hubbard's most famous essay, *A Message to Garcia*, appeared in the March 1899 issue.

The FRA magazine was started in April of 1908. The familiar cover featuring stylized thorned roses was designed by Dard Hunter. *The FRA* showcased works by a variety of writers, including attorney Clarence Darrow and poet Carl Sandburg. It ceased publication in August of 1917.

Bert Hubbard suspended publication of *The Philistine* a few weeks after Seely's visit.

Sanford "Sandy" Hubbard (b.1888) rebelled against his father and left East Aurora a few years after his father's remarriage.

At this time, an average factory worker earned approximately \$10-\$12 per week.

Seely is referring to Alice Hubbard, who died aboard the *Lusitania*, and Miriam, the child she bore Elbert Hubbard in 1894.



Elbert "Bert" Hubbard II (1883-1970)

The *Philistine Magazine* had about 70,000 circulation, and to my notion was a menace to Christianity and high ideals.

I knew the father and thoroughly disagreed with him, as I stated to an audience to which I introduced him some years ago at a lecture.

Bert, the son, a man thirty-three years old, is one of the dearest and kindest friends I have ever had, and I have an affection for him almost like a brother. This calamity immediately presented to me an opportunity to help Bert start right.

Shortly after the sinking of the *Lusitania* I received a letter from him, asking my advice on certain questions and I immediately went to East Aurora to help him. After two days of pretty hard work I succeeded in getting Bert to eliminate the *Philistine Magazine* altogether and to re-form the *Fra Magazine*, which will result in leaving out the kind of literature that I think both of us know full well has done more harm than good. I am very happy, of course, over the outcome of it, and I know you will be pleased that I took the course I did. There are many other things that we thrashed over - policies and the like, and I feel gratified that what has been a source of more or less moral sewage will be turned into a more wholesome and inoffensive enterprise.

As to Bert, I might explain that at the time of the separation of Mr. Hubbard from his first wife there were four children, Bert being the eldest. He and his brother, Sandy, stayed at East Aurora, and the next younger brother and sister, who were then very small children went with the mother to Buffalo. It was her request that the two older boys stay with the father, and as they were only about twenty miles from Buffalo, the boys always kept up their affection for their mother and went to see her regularly.

Bert, by exercising the greatest patience, remained faithfully at the Roycroft Shops always in obscurity, and most of the time on an income of \$12.00 a week. He has a fine wife and three children.

About a year after the separation the late Mrs. Hubbard came to live at the shop, and brought the other child there.

Of course the whole thing has been a great tragedy and there is little doubt in my mind that Mr. Hubbard welcomed the end gladly.

Bert deserves a great deal of credit. He is a fine, clean, conscientious young man, thoroughly disagreeing with all he has had to live through, but quietly doing his part for the best.

Last week he had Sandy come back to the shop and go to work after an absence of some years, and he is going to do the right thing toward them all.

There is one way that you might do them a great deal of good. It is along the same lines, but in a much greater way than I have been able or ever would be able to do.

I have stuck to Bert, and to the rest of them, because I believed that some day I could be of help, and I feel gratified now that that day has come and that through my influence so damaging a thing will be done away with forever in this next issue.

Bert did not say anything to me about his intention of writing you to write something for the magazine, but I know he is seeking people to come to East Aurora on July 4th and 5th to speak at their memorial service. I mentioned you to him, and he was very keen about the suggestion, but I do not think he dared ask you.

It would be quite a difficult thing for you to do to speak at a memorial service for Elbert Hubbard, but the thing I had in mind was that if a man as great as you are could go to that place and talk along the lines that I know you will talk on, you would so far overshadow the troublesome features and theories and you would do a great deal to help mold their ideas into new channels. I don't know where you could do a greater good.

They are a fine band of workers, but they have been started wrong, and you could help them get right.

They have wonderful equipment. The property and all that he left will amount to about \$600,000. They will continue to publish books and will publish a magazine which will be a combination of the two, and I believe that if you could see your way clear to write him and tell him that I had conveyed his invitation to you to be there at their memorial convention, which he asked me to do and then go there and speak to them as you alone can do, that you will be preaching a sermon that will last through all ages.

I received a beautiful letter this morning from Bert in which he says:

"My, but I am glad you came here and gave us the start you did along the right line. I will appreciate it more as the years go by. You perhaps do not know now, and I do not believe really comprehend it, just how much we did in that day you spent here, and in the eventful day I spent with you in New York. My day down there was one of the finest things that ever happened to me. It helped me to get a perspective on this situation here, and I feel that my mind has been clarified."

You will bear in mind that in all the years I have known them and while I was making this trip to help him, I thoroughly disagreed with their theories of life.

I don't know what you think about my course in such a matter.

I, of course, am a small individual, and all the influence I have been able to have with these people has been by sheer force of argument and affection. One hour with your speaking to them might change the course of many lives.

See what you think about it, and write Bert if you think you can conscientiously. I might add that they pay for the lectures that are given.

We all send love and good wishes, and I beg to remain,

Very sincerely yours,
[signed]
Fred L. Seely

By current standards, \$600,000 in 1915 would be the equivalent of approximately \$25 million dollars today. The Great Depression reduced the value of Roycroft property to but a small fraction of its 1915 assessment.



Fred Loring Seely (1871-1942), general manager of the Grove Park Inn from 1914-1927.

Bryan declined the invitation to appear at the memorial service for Elbert Hubbard.



Sunday, February 21st 9:00am



"Irene Sargent and *The Craftsman* Magazine: Setting the Record Straight"

A Seminar by Cleota Reed

Notes:

Cleota Reed is a scholar of American ceramics and the Arts & Crafts movement. Captivated by the tiles of Henry Chapman Mercer in the early 1970s, she set aside a 25-year career as a practicing ceramist to take degrees in art history at Syracuse University. She is the author of three books: *The Arts & Crafts Ideal: The Ward House* (1978), *The Henry Keck Stained Glass Studio* (1983), and *Henry Chapman Mercer and the Moravian Pottery and Tile Works* (1987). Her numerous articles include a bibliography of Irene Sargent's writings, which was published in *The Courier*, the journal of the Syracuse University Library Associates. She is at work on a monograph on Sargent, as well as a study of ceramic tiles in American architecture from 1870 to 1940.

Additional information can be found on page 62.



Timeless Simplicity



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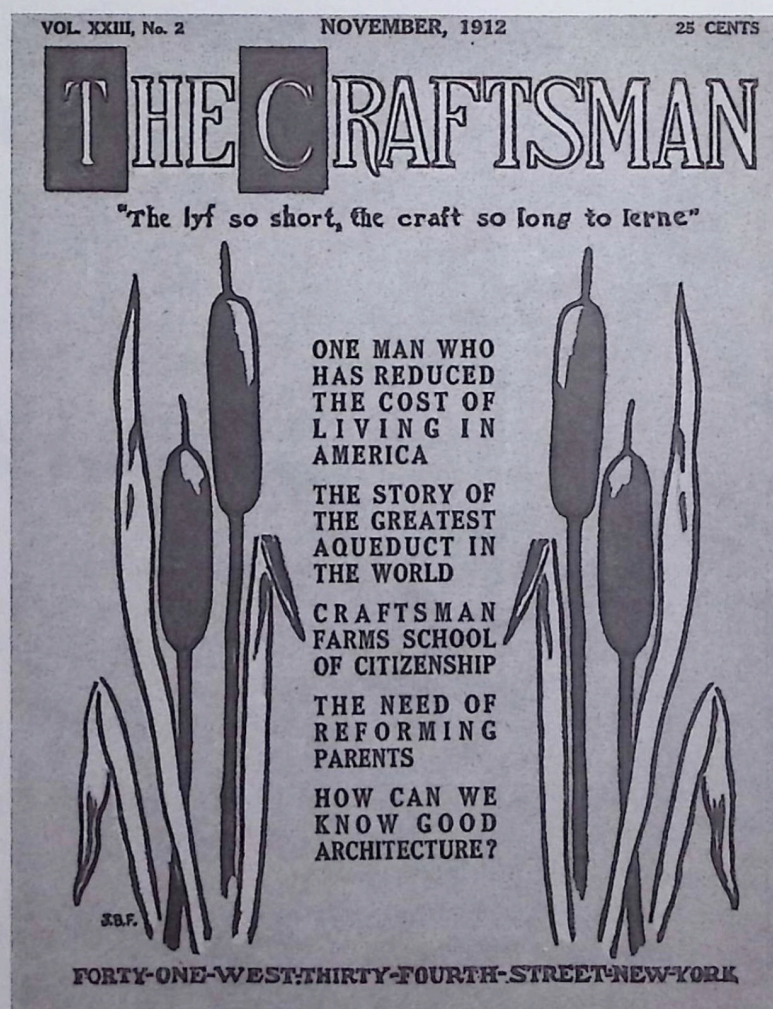
Irene Sargent and *The Craftsman* Magazine: Setting the Record Straight

by Cleota Reed

Irene Sargent (1852-1932) is best known today for her association with Gustav Stickley's magazine, *The Craftsman*, in its early years. Between 1901 and 1905 she contributed nearly ninety pieces to this monthly journal, and through them she played a major role in introducing the historical, social and aesthetic ideas of the Arts and Crafts movements of England and the Continent to the United States. She made these ideas pertinent to American life, and, perhaps more than any other writer, she brought them into the mainstream of taste in her times.

Her activity as an author was not limited to *The Craftsman*, however; between 1905 and 1930 she contributed nearly seventy articles to *The Keystone*, a monthly journal of the jeweler's trade. In many of these articles she emphasized the work of contemporary masters of fine crafts in America and Europe. Despite this extensive record of publication and other accomplishments, Sargent has remained at best a shadowy figure to the present generation of Arts and Crafts scholars, collectors and enthusiasts. The nature of her relationship to both Stickley and *The Craftsman* has never been quite clear. She outlived the movement she promoted so effectively. She had no biographer in her own time and those of her younger associates who could have left a memoir of her, did not do so. This is a curious state of affairs for a woman who, in her own time, was a vivid and memorable presence to all who knew her, to say the least.

This talk presents a biographical sketch of the remarkable Miss Sargent, whose long career at Syracuse University began as Lecturer of Romance Languages and culminated as Professor of the History of Art, Architecture and Ornamental Design. It will focus on the years of her closest association with Stickley and her key role in organizing his important Arts and Crafts exhibition of 1903, mounted in Syracuse and Rochester. It will examine her break with Stickley in 1905, and the implications this had for *The Craftsman*. Along the way, it will consider the case made surreptitiously by some of her students that "Empress Irene," was the "brains of the Arts and Crafts movement."



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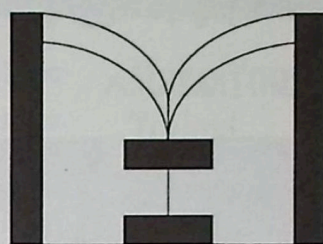
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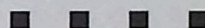


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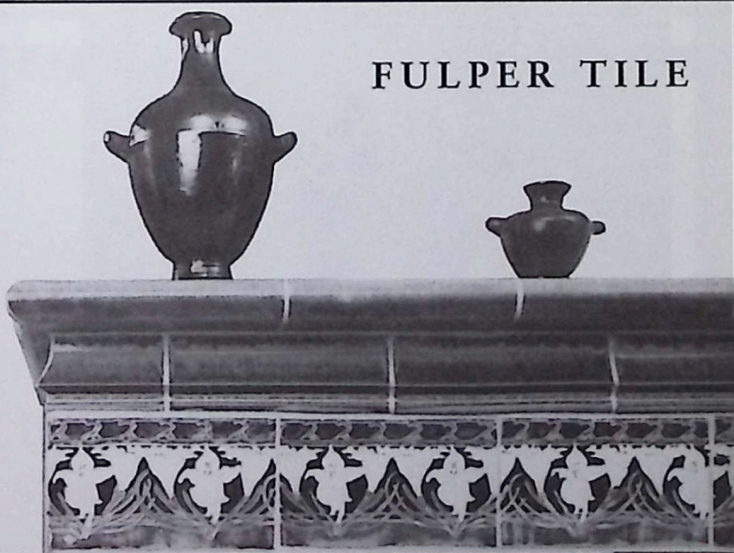
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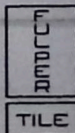
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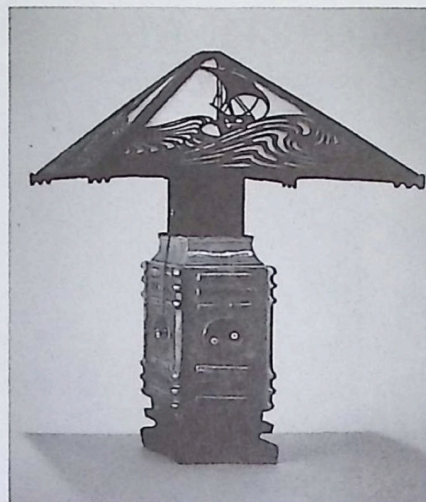
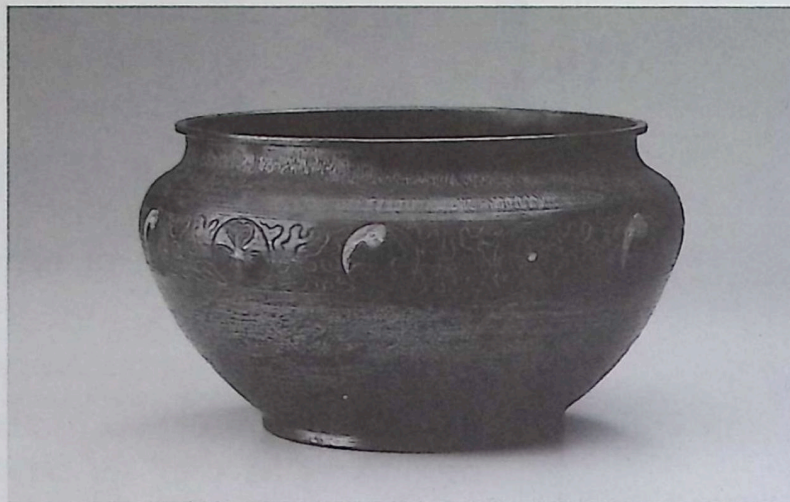
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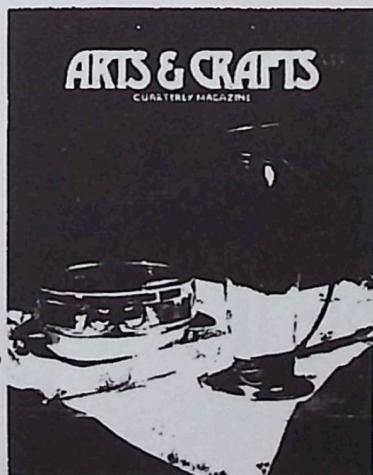
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"Dard Hunter's Early Years as a Roycrofters: 1904 - 1910"

A Seminar by Cathleen A. Baker

Notes:

Cathleen Baker brings to her interest in Dard Hunter, the most important paper-maker of the Arts & Crafts era, special insight, for she has trained in the field of paper conservation, and currently holds the position of associate professor in the Art Conservation Department at Buffalo State College. Ms. Baker has studied and practiced art conservation in both England and America. She has written prolifically in the field of paper conservation, and has lectured in Paris, London and across the United States. She has researched the life and works of Dard Hunter for more than a decade, having been a founding member of the Friends of the Dard Hunter Paper Museum in 1981. She has recently completed a one-year sabbatical leave during which time she has been working on her next book, *The Biography of Dard Hunter*.

Additional information can be found on page 68.

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Dard Hunter's Early Years as a Roycrofters: 1904 - 1910

by Cathleen A. Baker

The following is a chronology of Dard Hunter's life with a special emphasis on his years as a Roycrofter.

1883 William Joseph Hunter (nicknamed "Dard") was born in Steubenville, Ohio. His parents were William and Harriet Hunter. His only sibling, Philip, had been born two years earlier.

1900-04 The Hunter family moved to Chillicothe, Ohio. Dard was the artist for the family newspaper, *The Chillicothe News-Advertiser*. Dard drew cartoons, headings, maps, and puzzles for the paper. He signed his work either: "W.J.H.", "Hunter", "Dard Hunter", or he used variations of his now famous monogram, .

At the end of 1903, Dard was on the road with his brother's magic troupe, the Phil Hunter Co. While in California, Hunter saw many examples of Mission furniture. He was excited by these objects, wanted to make them, and wondered if he could make a career as an artist.

1904 Upon his return to Chillicothe, Hunter wrote a letter to Elbert Hubbard. On June 21, Hubbard replied that he, regrettably, had to turn down Hunter's request to come work for the Roycrofters. Undaunted, Dard decided to attend the Roycroft Summer School, arriving in East Aurora on July 13.

In September, Hubbard sent Hunter to the J. & R. Lamb Co., New York, where he learned the art of stained glass. By late November, he was a member of the Roycroft staff and was in charge of the windows for the new Roycroft Inn.

1905 By March, Hunter had designed and made some windows as well as the copper electric light fixtures for the new Phalanstery. Earlier, his first graphic art work for the Roycrofters appeared as the title page for Hubbard's *Man of*

Sorrows. Other Hunter designs appeared in *Rip Van Winkle* and in *Nature* by Emerson. In these early works, he rarely included his monogram.

1906 One of Hunter's most accomplished book designs from this period was for the Hubbards' *Justinian and Theodora*. By this time, Hunter incorporated his monogram in nearly every design.

1907 Hunter introduced a quite different style compared to that found in, for example, *White Hyacinths*. This new style was based on that practiced by German and Viennese Secessionist artists and designers. Examples of Hunter's "modern" designs from 1907 include *Woman's Work* and *The Book of the Roycrofters*.

1908 Early this year, Hunter incorporated the motif most often associated with him - the square rose - into the cover design for the new Roycroft magazine, *The Fra*. The first issue appeared in April.

Misfortune befell the family when Dard's brother, Phil, died unexpectedly in February. On a happier note, Hunter married Edith Cornell, a Roycroft pianist, in March. On their honeymoon, they travelled to Vienna. Hunter met many Viennese artists including Loos, Moser, Hoffmann, and Wagner. Hunter designed a number of title pages for books which were published in Vienna in 1909. Many of the title pages were done in the "Schwarz-Weiß" (black and white) manner. He also made designs for a few stained glass projects, not yet located. The Hunters returned to E. Aurora in October.

1909 Hunter started the Dard Hunter School of Handicraft. Through this correspondence course, students learned to make jewelry and stained glass. Karl Kipp, head of the Roycrofters Copper Shop,

collaborated with Hunter on the School and on a number of projects. The most important of these were lamps with stained glass shades and hammered copper bases.

1910 By mid-year, Hunter decided to leave the Roycrofters for good. The Hunters returned to Vienna, arriving there in September. Hunter attended the K. K. Graphische Lehr- und Versuchsanstalt where he took classes in decorated papers, lithography, and letter forms.

1911 The Hunters left Vienna in February and settled in London. Hunter became a designer for the Norfolk Studio which specialized in advertising.

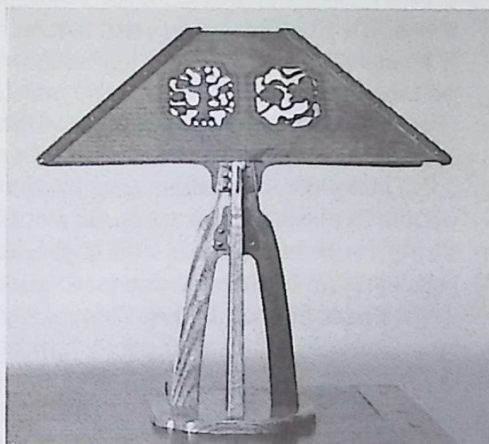
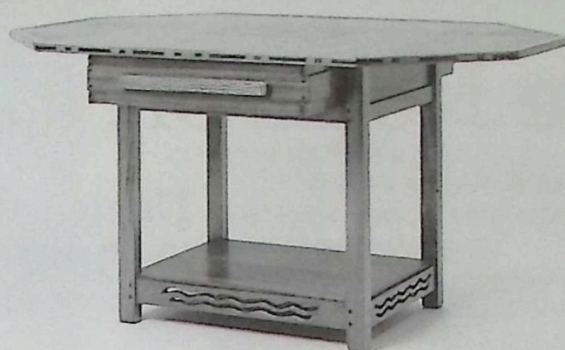
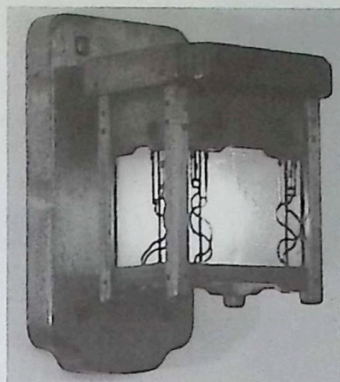
It was during this London sojourn that Hunter first made paper by hand. He began to collect books and tools pertaining to hand papermaking and printing.

1912 After returning to America at the end of 1911, Hunter purchased an historic property, including an old mill, in Marlborough-on-Hudson, New York. Hunter rebuilt the mill in the style of a Cotswold thatched cottage. In the mill, he made paper by hand. He also designed, cut, and cast his own type for hand printing books.

1915-17 Hunter published two books for the Chicago Society of Etchers which were printed by him on his own paper with his own type. These extraordinary books are said to be the first made entirely by the hand of one man.

1919 The Hunter family, which now included two sons, Dard Jr. and Cornell, moved back to Chillicothe.

1920-66 Hunter established the Mountain House Press, and he spent the remainder of his life collecting and publishing on the subject of papermaking. He died in 1966 in Chillicothe.



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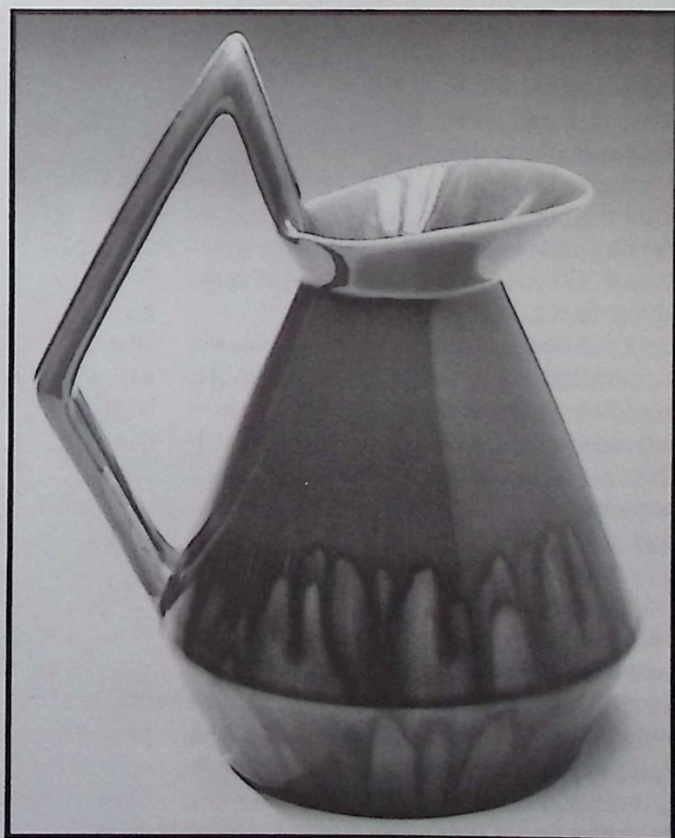
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The Roycroft Connection

*Though clearly marked, the question has remained:
How many GPI chairs and vases did the Roycrofters make?*

by Bruce E. Johnson

For years it has been known that the Roycrofters played a major role in the furnishing of the Grove Park Inn in 1913. Early photographs of the dining room reveal a number of Roycroft chairs, corner servers, tray stands, chandeliers, wall sconces and two massive sideboards -- all emblazoned with the familiar orb-and-cross. The small East Aurora furniture shop also made two tall case clocks for Fred Seely, architect and general manager of the Grove Park Inn, as well as three known bedroom suites and an assortment of miscellaneous pieces.

The contract for the bedroom furniture was awarded to the White Furniture Company, which, using the Roycroft furniture as models, manufactured more than 150 ten-piece suites. Each of the nearly 3000 copper drawer pulls, however, were produced by the Roycroft metalsmiths under the direction of Victor Toothaker and attached to the White furniture.

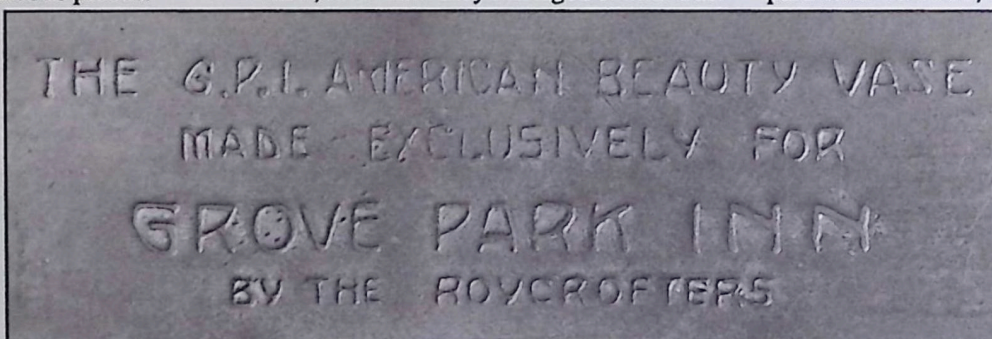
Fred Seely's personal contact with the Roycrofters can be traced back to 1903. The thirty-two-year-old Seely had recently moved from St. Louis to a new home in Princeton, New Jersey to contemplate a career change. A year earlier, in 1902, a friend had given Seely a lifetime subscription to *The Philistine*, a popular, though controversial, magazine written and published by Elbert Hubbard. In November of 1903 Seely wrote Elbert Hubbard and requested a copy of the Roycroft furniture catalog. A few months later, Seely placed an order for several pieces of Roycroft furniture; the twenty-one-year-old Elbert "Bert" Hubbard II wrote back that he "is personally looking after it, and will see to it that every piece is up to its highest standards and [is the] best."

Although Fred Seely and Bert Hubbard would only spend a few days of the next thirty-eight years in each other's company, they developed a close relationship. In a letter to William Jennings Bryan in 1915, Seely characterized Bert as being "one of the dearest and kindest friends I have ever had, and I have an affection for him almost like a brother." Though separated by hundreds of miles, the two men shared much in common, and could empathize with the other's problems. Both worked in the shadow of a famous man, for whom they managed similar busi-

tions as well as the failures and successes of these two men, the history of their families and their businesses, and insight into their famous mentors -- Edwin Grove and Elbert Hubbard.

Tidbits of information drop from their letters like leaves from a tree. It was Fred Seely, for instance, who in 1905 urged Elbert Hubbard I to begin publishing and marketing his now-famous mottos. That same year Bert Hubbard announced that his father had named him manager of the furniture department. In 1906, Bert was named head

cashier of the Elbert Hubbard Bank, and James Cadzow became the furniture shop superintendent. In November of that year Cadzow left the Roycroft Shops and Bert wrote to Seely "that our friend, Mr. Cad-



nesses. Both operated inns, and both supervised craftsmen and women (Seely owned Biltmore Industries, a woodworking and hand-weaving enterprise started in 1901), whose handcrafted items were advertised nationwide. And from 1913 until 1938, Roycroft metalware was sold through Fred Seely's gift shop in the lobby of the Grove Park Inn.

Fred Seely and Bert Hubbard were both frugal businessmen who preferred writing letters over the more expensive and less reliable telephone system. Both were also well-organized, filing not only each letter they received, but a carbon-copy of their reply as well. Although many letters are presumed lost, hundreds have survived in collections in the Hubbard, Grove and Seely families. Their letters reveal a great deal which histories have overlooked: the day-to-day operations of the Roycroft Shops and the Grove Park Inn, the fears and expecta-

zow, has left here and is now seeking his fortune in Washington where he is engaged in Railroad work. This is due to the fact that the furniture shop has been practically closed up and there was no work for James." It appears that from 1907 until 1912 the Roycroft furniture shop was practically closed. In 1912, however, the furniture shop was reactivated and, in a letter dated July 17th, Bert indicates that he had again assumed the position of the Roycroft furniture shop superintendent.

One cannot help but notice in the letters written from 1904 through 1912 the absence of any mention of Elbert Hubbard in connection with the Roycroft furniture shop. Bert writes at great length about their experiments with furniture designs, stains and finishes, but never indicates any involvement on the part of his father. Hubbard's first love was always the printed word (preferably his own) and his time was undoubtedly con-

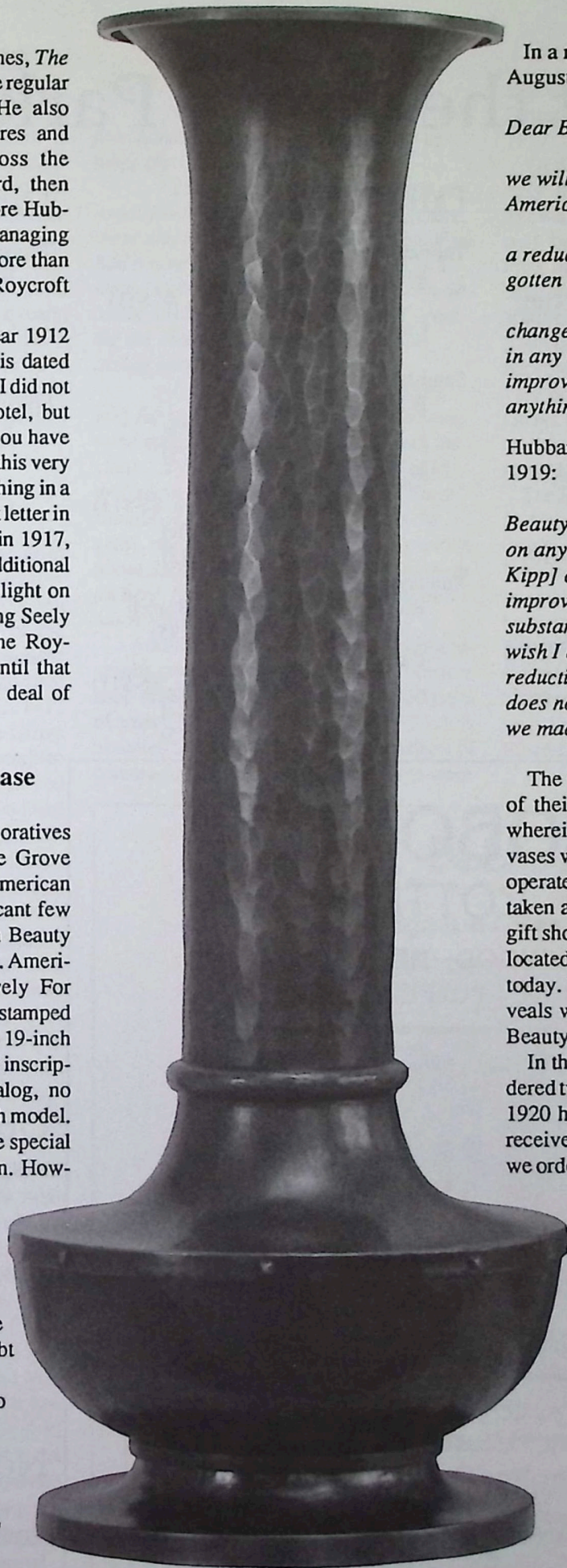
sumed by his two monthly magazines, *The Fra* and *The Philistine*, as well as the regular publication of *Little Journeys*. He also traveled extensively, giving lectures and making public appearances across the country. By 1912, Bert Hubbard, then twenty-nine, along with Alice Moore Hubbard, Elbert's second wife, was managing the day-to-day operation and the more than one hundred employees of the Roycroft Shops.

The last known letter of the year 1912 from Bert Hubbard to Fred Seely is dated August 20 and closes with the line, "I did not know that you were building a hotel, but since I do know it now, I am sure you have got a big job on your hands. I know this very well, because you never tackle anything in a small way." Unfortunately, the next letter in the Seely family files was written in 1917, almost five years later. While additional research in East Aurora may shed light on the furniture, metalware and lighting Seely and Grove commissioned from the Roycrofters for the Grove Park Inn, until that time we must still rely on a good deal of conjecture and inference.

The American Beauty Vase

One of the most elusive commemoratives created by the Roycrofters for the Grove Park Inn was the 22-inch-tall American Beauty vase. In recent years a scant few examples of a Roycroft American Beauty vase with the inscription "The G.P.I. American Beauty Vase Made Exclusively For Grove Park Inn By The Roycrofters" stamped on the base have surfaced. While a 19-inch American Beauty vase without any inscription appears in the Roycroft catalog, no mention is ever made of this 22-inch model.

For years it was assumed that the special vases were made for use at the Inn. However, only one had ever been spotted in scores of photographs taken between 1913 and 1938. By the author's count, at least twenty of these American Beauty vases are currently found in private and public collections, casting doubt on the theory that the vases were only made to be used at the Inn. No former employees who worked at the Inn during the 1920s and after could recall seeing any vases other than one or two filled with fresh flowers and displayed in the ladies' parlors.



In a recently-discovered letter dated August 15th, 1919, Seely wrote:

Dear Bert:-

Along about the first of the year we will need a new crop of "G.P.I." American Beauty vases.

Is there going to be any chance of a reduction in price, since copper has gotten cheaper than gold?

Have the boys any idea as to any change in the design that would improve it in any way? I don't mean that it can be improved, but have they thought of anything?

Hubbard's reply was dated August 27th, 1919:

About the G.P.I. American Beauty Vases - we haven't been figuring on any change in these, and Kippie [Karl Kipp] and I think frankly they can not be improved upon very much. It is a pretty substantial and well-proportioned vase. I wish I could tell you there would be a reduction in price on another lot, but that does not look like a possibility. The last lot we made for you was made in 1917....

The vases figured prominently in several of their letters written in 1919 and 1920, wherein it became apparent that the special vases were being sold at the gift shop Seely operated in the Great Hall. In one photograph taken about this time of the Great Hall, the gift shop can be seen on the right-hand side, located where the bell-stand storage room is today. When magnified, the photograph reveals what appears to be a large American Beauty vase sitting on the counter.

In the ensuing correspondence, Seely ordered twenty-five vases, but on December 8, 1920 he wrote Hubbard, "We have not yet received the American Beauty Vases which we ordered over a year ago." Hubbard wired

back the following day: "Will ship six vases next Monday but impossible to get out more before holidays. Will complete order early in January."

Judging from the existing correspondence, purchase orders and invoices written between 1917 and 1938, the American Beauty vases were not a popular item with guests at the Inn. A total of five were sold in 1919 and the gift shop had none of the vases in stock throughout 1920.

(continued on page 73)

Dining at the Grove Park Inn

Breakfast

Thursday and Friday

Blue Ridge Dining Room
6:30am-10:30am (ave. \$5-\$10)
Carolina Cafe
Closed.

Saturday and Sunday

Blue Ridge Dining Room
Continental Breakfast
(included in A&C Package)
7:00am-9:30am
Carolina Cafe
8:00am-10:30am (ave. \$5-\$10)

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Lunch

Thursday and Friday

Blue Ridge Dining Room
11:30am-2:00pm (ave. \$6-\$11)
Carolina Cafe Closed.

Saturday

Blue Ridge Dining Room
Soup & Sandwich Buffet
11:00am-2:00pm (\$7.75)
Carolina Cafe
11:00am-Midnight (ave. \$6-\$11)
Soup & Sandwich Buffet
11:00am-1:00pm (\$7.75)

Sunday

Blue Ridge Dining Room Brunch
11:30am-2:00pm (\$17.95)
Carolina Cafe
11:00am-Midnight (ave. \$6-\$11)
Soup & Sandwich Buffet
11:00am-1:00pm (\$7.75)

Dinner

Thursday

Blue Ridge Dining Room
6:00pm-9:30pm (ave. \$15-\$24)
Carolina Cafe
Closed.

Friday

Blue Ridge Dining Room
Seafood Buffet
5:00pm-9:30pm (\$19.75)
Carolina Cafe
11:00am-Midnight (ave. \$6-\$11)
Horizons (Sammons)
6:00pm-10:00pm (ave. \$38-\$50)
(Jackets required for men.)

Saturday

Blue Ridge Dining Room
Prime Rib Buffet (\$19.95)
Regular Menu (ave. \$15-\$24)
5:00pm-9:30pm
Carolina Cafe
11:00am-Midnight (ave. \$6-\$11)
Horizons (Sammons)
6:00pm-10:00pm (ave. \$38-\$50)
(Jackets required for men.)

Sunday

Blue Ridge Dining Room
6:00pm-9:30pm (ave. \$15-\$24)
Carolina Cafe
11:00am-Midnight (ave. \$6-\$11)

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The Roycroft Connection

(continued from page 71)

While the surviving correspondence is incomplete, it does not appear that any additional vases were requested after the order in 1919 for twenty-five. What remains unknown is the number of vases which were sold between 1913 and 1917. Considering wartime restrictions on copper, the small number of hotel guests during the war years, and a retail price of more than \$20 for a single vase (nearly the same price as a Craftsman library table), it would be difficult to imagine that many of the 22-inch vases were sold at the Inn's gift shop.

The GPI Chairs

Among the pieces which have been identified in early photographs as having been made by the Roycrofters between August 20, 1912 and the opening of the Grove Park Inn on July 12, 1913 were the chairs for the dining room. Seely selected from the Roycroft furniture catalog of 1912 the model #030 1/2 side chair for the Grove Park Inn. Two modifications were made to the chair. First, the letters GPI were carved by the Roycrofters in the crestrail in a Dard Hunter-inspired style of lettering. In addition, the Roycroft orb-and-cross was moved from its customary (and prominent) place on the front of the apron to the side of the back post. A few chairs have surfaced with the orb-and-cross on the front apron, spawning the theory that these chairs may have come from the existing Roycroft inventory or, at the least, were among the first to arrive in Asheville. Unless additional correspondence surfaces, we may never know who suggested -- or requested -- the new placement of the Roycroft shopmark.

The chairs were used in the dining room and other parts of the hotel until the mid-fifties, when they were sold individually to area residents. Over the course of the next thirty years they could be spotted on porches and in barns, bars and nursing homes. Once interest was generated in the Arts & Crafts movement, dealers and collectors began buying those GPI chairs which had survived, but their quest was vexed with two unanswered questions: How many GPI chairs were made in 1913? and What is the story behind the arms which were added later? The answers to both questions appeared in a letter written to Bert Hubbard on July 3, 1920 by Fred Seely:

Dear Bert:-

You remember that you cut out four hundred dining room chairs for us when the Inn was built.

I have an idea, as our people are usually well along in life, we could make these chairs a little more comfortable if we had a nice arm on them, and I wish you would have the boys see what they can do about working out a sample pair of arms for the chair such as you made for the dining room.

I would not want them to come very far to the front and would want them to be quite stocky and in keeping with the chair.... I am making a little sketch of it, and am wondering if you could get out a sample or two ready to screw on to the chair, and if you could give me a figure on about 350 chairs, ready for us to put them on here. I simply want to make them that much more comfortable.

Additional correspondence and photographs confirm that the Roycroft furniture shop made for the Grove Park Inn 350 pairs of arms during the winter of 1920-1921. It is assumed and supported by a comparison of construction techniques that the arms were

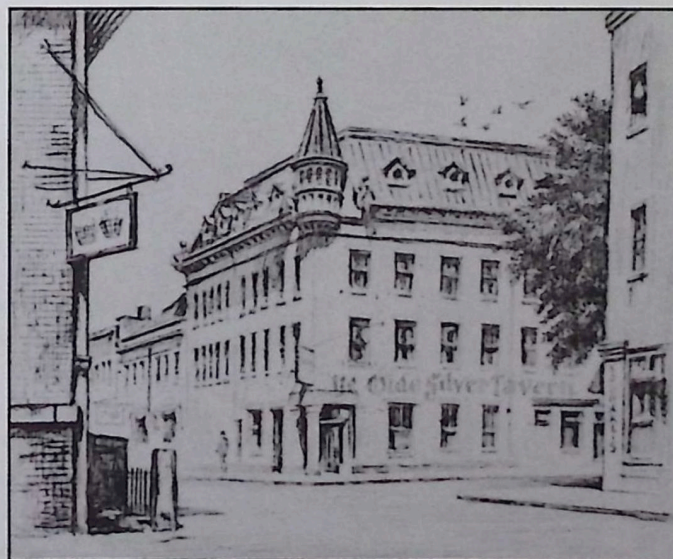
attached by the woodworkers at Biltmore Industries, which Seely had owned since 1917.

Of the fifty chairs which were not altered, only the four in the Inn's collection are known to have survived, although others may be in private collections. The Grove Park Inn owns approximately twenty of the original chairs, but has not actively sought additional examples in recent years. Of the 350 chairs which had arms added in 1920, approximately 150 are known to be in private or public collections, including at the Grove Park Inn. Of the remaining 200, it is anyone's guess as to how many have survived since 1913.

The letters between Fred Seely and Elbert Hubbard II provide a rare glimpse into the day-to-day operations at both the Grove Park Inn and the Roycroft Shops. They also reveal that while Elbert Hubbard may have been the guiding light of the Roycrofters, Bert Hubbard supplied the fuel. Unfortunately, his achievements may forever be blanketed by the shadows cast by the most well-known of the Roycroft community: Elbert Hubbard I, Karl Kipp and Dard Hunter.

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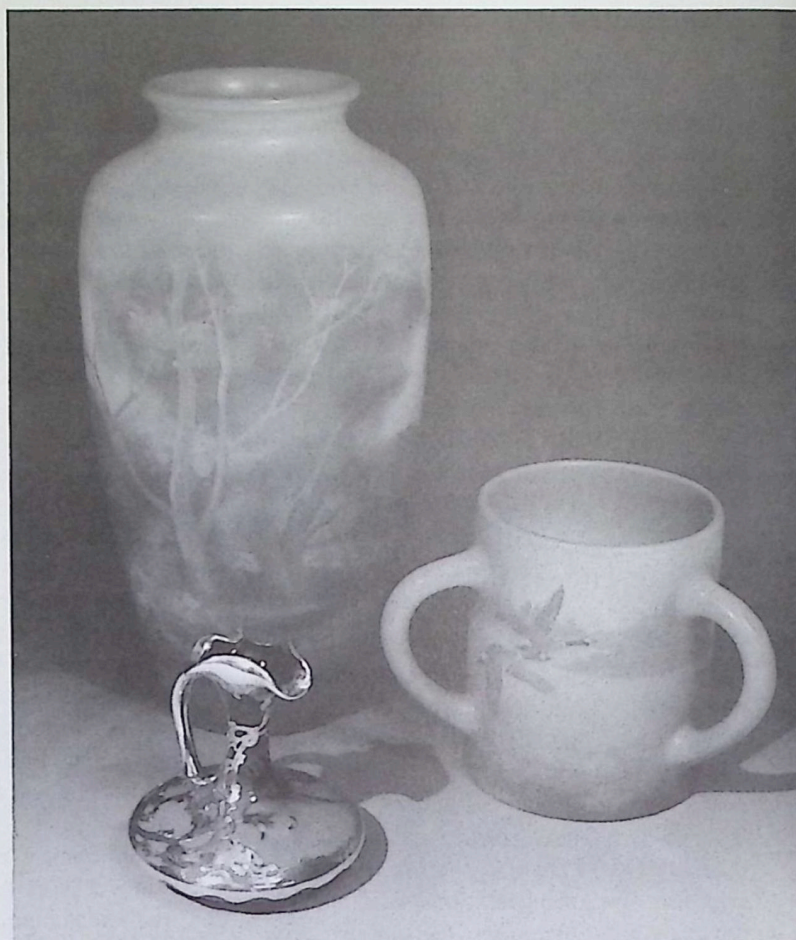
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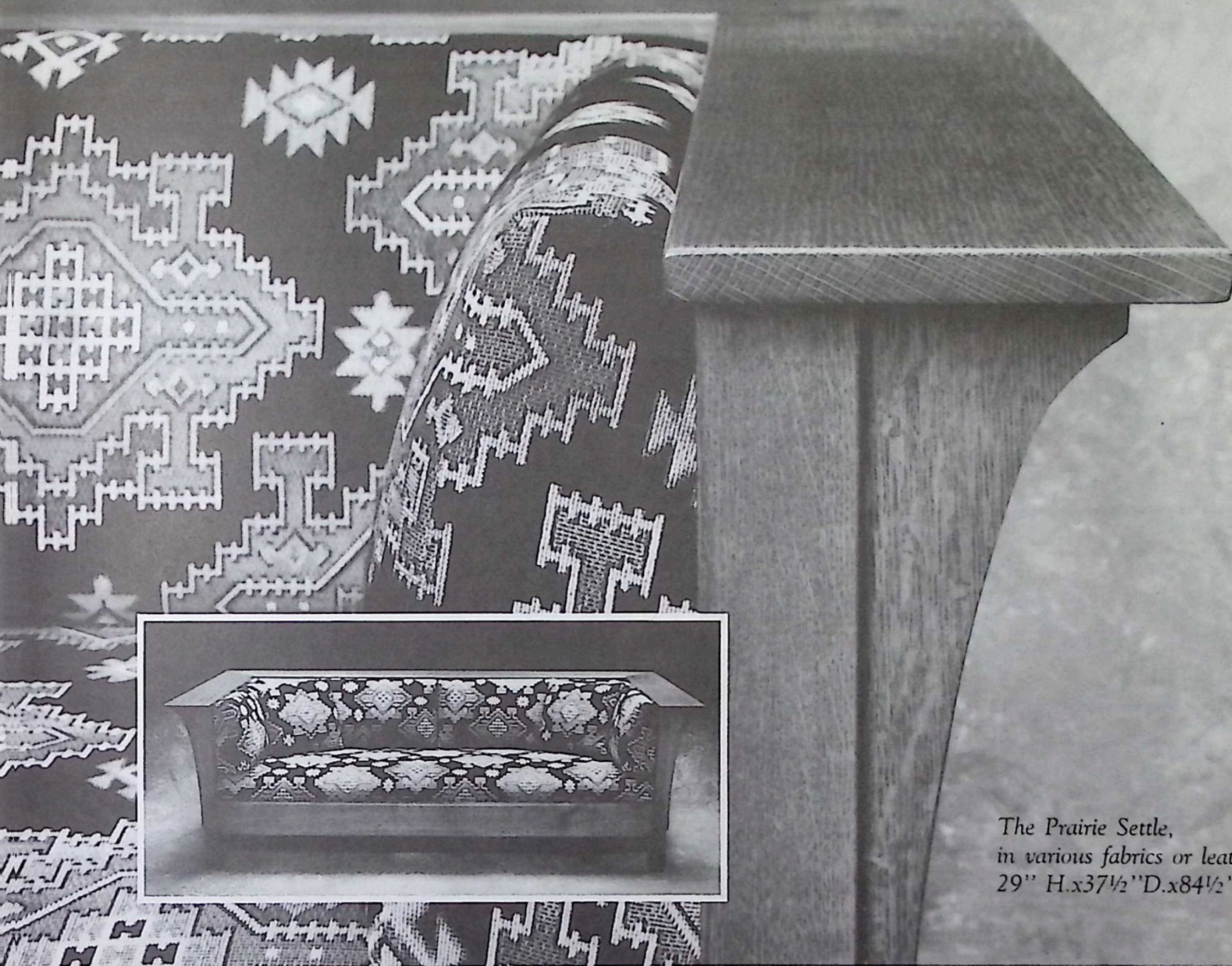
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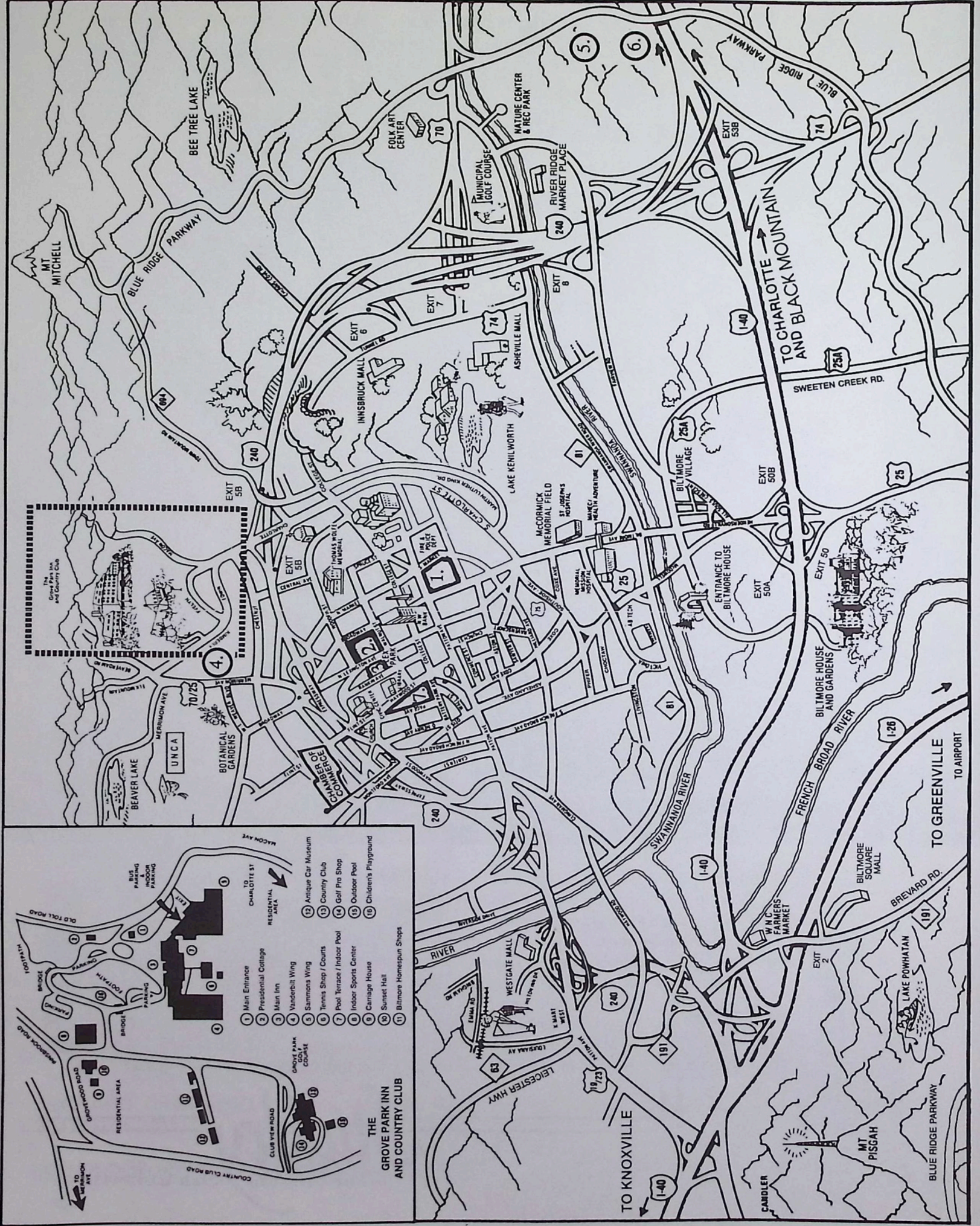


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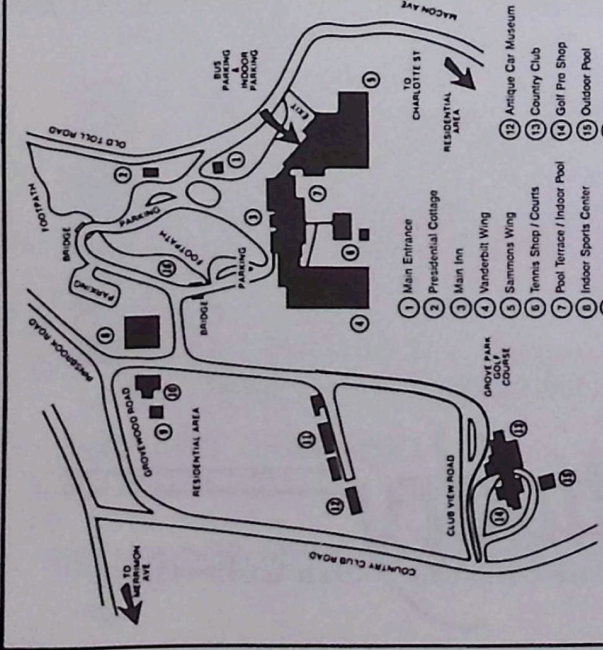


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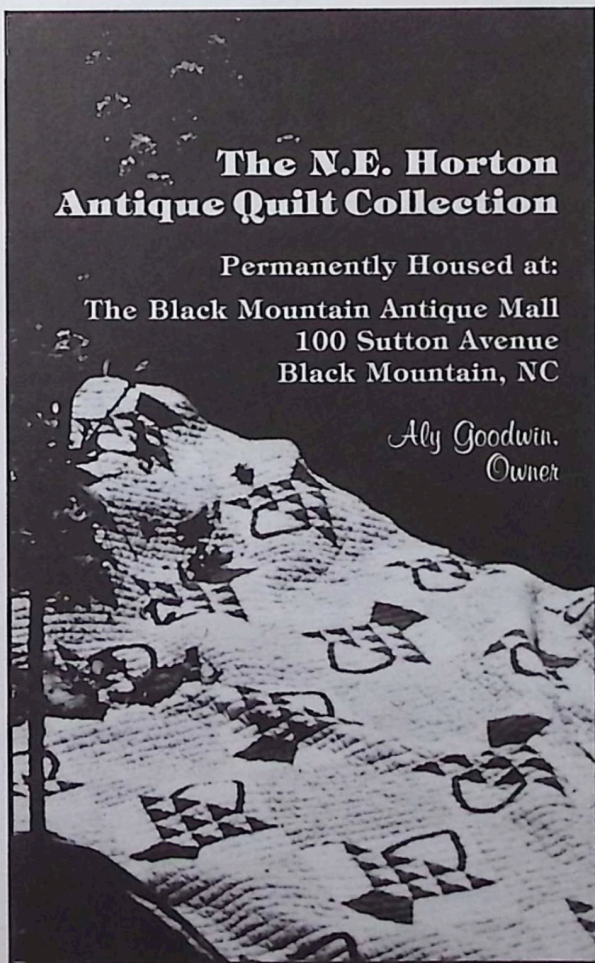
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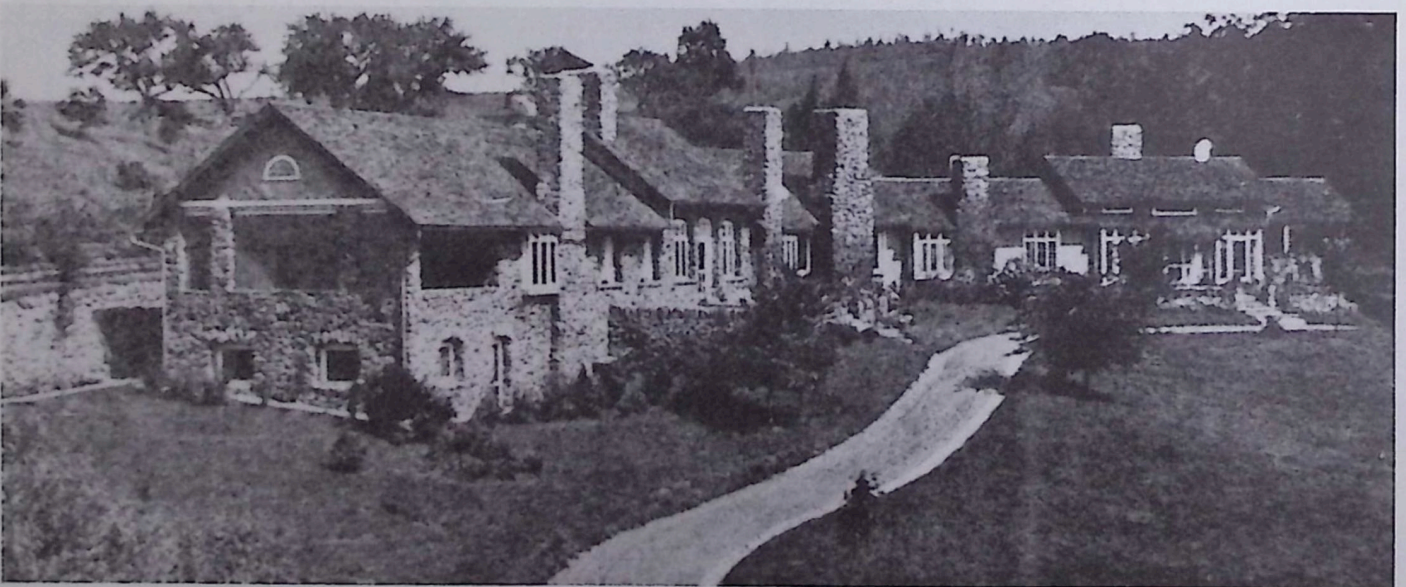
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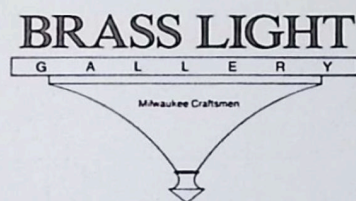
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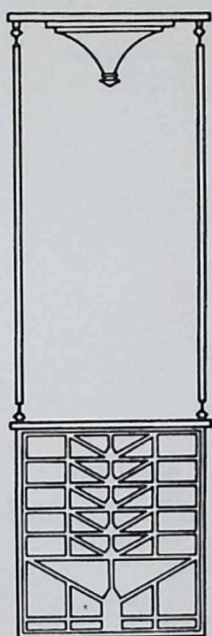
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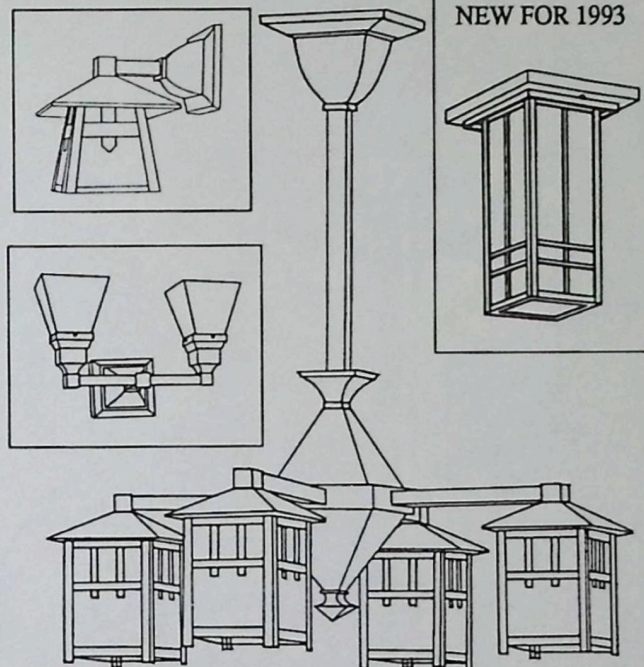


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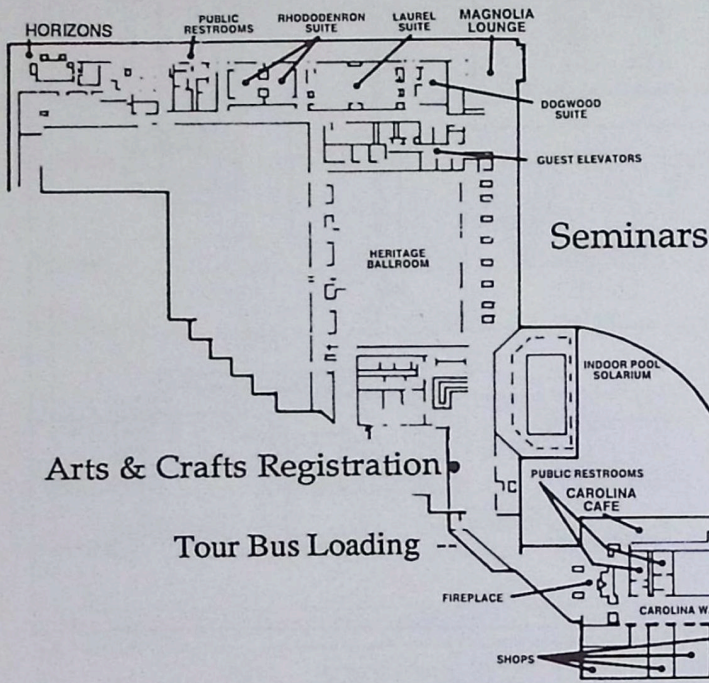
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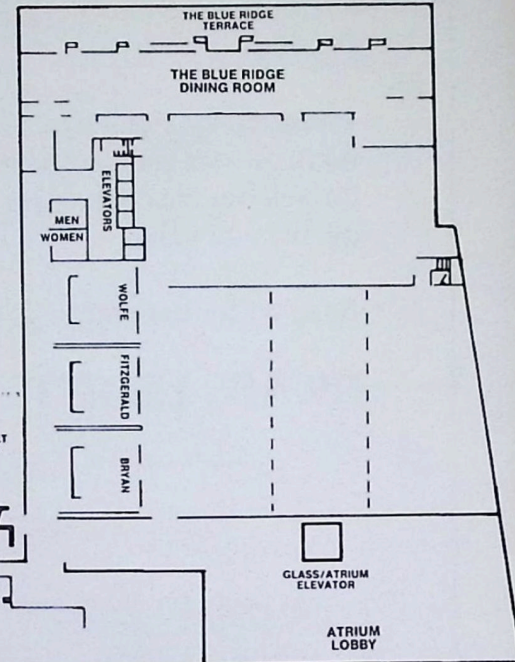
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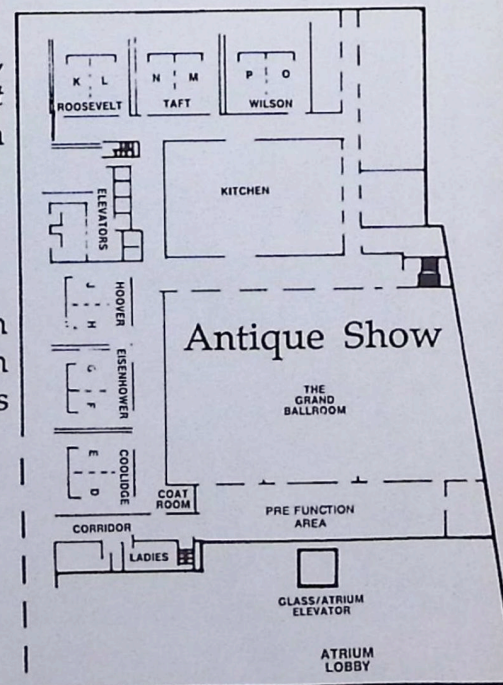
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